

# PURPLE TIGER GUITAR

P R E S E N T S

## HANON *FOR* GUITAR: *INSIDE OUT*



The classic piano exercises (1-20) adapted for guitar!  
Expanded ranges, melodic contour, legato, intervals, and more!

by Dan Green

# **Purple Tiger Guitar Presents: Master the Classics!**

## **Volume 3: Hanon for Guitar: Inside Out**

**Tab and Exercises developed by Dan Green,**

**[www.purpletigeruitar.com](http://www.purpletigeruitar.com)**

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### **Guitar Software Used In This Book**

In tabbing the music profiled in this book, and depicting specific areas of the fretboard, two software apps have been very useful:

[Neck Diagrams](#) is invaluable for creating clear diagrams for scales and patterns, and showing intervals and fingerings for various patterns. It's extremely easy to install and use.

[Guitar Pro 6](#) is excellent tab software with tons of great sound banks and features. It's adaptable and simple to use.

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## Introduction

Charles-Louis Hanon was a French piano pedagogue (developer of instruction methods) in the 19<sup>th</sup> century. In the 140 years since its initial publication, Hanon's classic *The Virtuoso Pianist in 60 Exercises* is universally considered a key work in developing fundamental piano technique. Hanon divided the exercises into three groups, with 1-20 considered "preparatory exercises." They are foundational in scope, intended to work on basic mechanical concepts such as finger independence. It is these first twenty exercises that this book will focus on.

Years ago, as I was making that transition from "beginner" to "intermediate" player, I found myself in search of fresh material for technical practice (which happens at all skill levels). Scales and intervals had been very useful in that regard, up to that point, but I had reached a plateau. Much like a kid in school who learns the test but doesn't apply the knowledge they've studied, I wasn't finding ways to use those scales and intervals very effectively.

Most likely, I had come across an interview with some famous shredder or other who had recommended using material geared toward other instruments (especially piano, violin, and saxophone), which led me to the Hanon exercise folio, among other classical works. Sure enough, it worked in several important ways.

First, each exercise is designed to run through the entire scale, one degree at a time, which helps in learning and applying modal theory. Second, rather than running straight intervals or scales up and back, these intervallic variations provide plenty of melodic material to use and apply to your own

playing. Third, the exercises are great for running through the circle of fifths (or fourths). These are all powerful tools that will quickly improve fretboard knowledge and navigation, all while building technique, theory, and melodic ability, without extra studying.

True shortcuts to advanced technique and knowledge are rare, but the Hanon exercises, properly studied and applied, are exactly that – hundreds or even thousands of hours of technique and knowledge in a relatively short period of time, and a useful part of any well-balanced practice routine, no matter how advanced the skill level.

## How to Use This Book

You might be wondering how piano exercises can be applied to a completely different instrument such as the guitar. It's a good question. The exercises were written with both hands doing the same things, and here we'll be concentrating on the fretting hand. But there are some universal musical concepts which the Hanon exercises are very effective at showcasing.

**Finger independence:** This is the most essential need for pianists and guitarists alike, that the hands and fingers are able to play virtually any combination of notes or patterns the player can conceive of. There's no shortcut – to be able to play anything, you've got to practice everything.

**Melodic contour:** One cool thing about these exercises is that they are melodic. Many intermediate and experienced players get burned out by the endless repetition of scales. These exercises provide a nice break from that. Practically all of them can be used or adapted for melodic composition and improvisation.

**Intervallic study:** All music is based on various combinations of intervals, and the Hanon exercises are no exception. Each exercise is like a bite-size chunk of the study of intervals, which makes it much more manageable. A chart is provided in this book to show the ascending and descending intervallic patterns in each exercise.

**Pattern study and adaptation:** Because each exercise is just a brief arrangement of notes worked through a key, they are endlessly adaptable through a variety of patterns on the guitar. We'll use Exercise #1 as an example for you to apply to all the other exercises, and you'll see pretty

quickly why this book is subtitled *Inside Out*. We're going to apply a bunch of variations and combinations to the exercise, including two- and three-string patterns, alternate-picking/legato combinations, all five adjacent string pairs, single position playing, and more.

Then we'll show you how to work any and all of those patterns through the circle of fifths/fourths.

Then we'll give you the basic tabs for Exercises 2-20, to apply all of those various pattern and key combinations we covered with #1.

That should keep you busy for a while.

Seriously though, because these exercises present a brilliant convergence of technical and melodic study, and provide a very simple way to internalize a great amount of important and useful music theory concepts, they are ideal for applying to your daily practice routines, as well as to your soloing and jamming. If you're looking for material to break you out of a "scale rut," these exercises are fantastic rut-busters.

All of the books in the ***Master the Classics!*** Series are designed to get people *playing*, without necessarily needing a lot of knowledge about music theory. It's more important to get your ears and fingers engaged, than to know the names of things (though that also helps).

For this book, it helps to know what a C major scale is, and how it's constructed. It also doesn't hurt to have an idea of what the circle/cycle of fifths/fourths means, and how the concept works. But the exercises and patterns contained in this book can still be played through regardless. You can check out the free printable cheat sheets on our [Resources page](#) for quick and simple references to scales, modes, intervals, and other concepts mentioned in here.

The only thing you *need* to know in order to use this book is how to read tab. There's a cheat sheet for that as well. Make sure to use a metronome, and track your progress. The original score recommends starting at 60 bpm (beats per minute), and gradually increase to 108. You may need to start at a slower pace, or you may be able to jump into it at a faster one. Whatever the case, start at a tempo where you can play the entire piece ***perfectly***, and do not increase speed until you can do so.

You don't have to learn everything in one sitting. Learn the basic patterns for Exercise #1, and then start working through the various extrapolations that follow. Get your ears attuned to the sound of the exercises, observe how the variations can be applied to the other Hanon exercises (and to guitar exercises in general), and get acquainted with some of the scale and interval concepts if you're unfamiliar with them. Before you know it you'll be applying ideas to your own playing. Good luck and have fun!

## Exercise #1

All of the exercises are in 2/4 time, in 16<sup>th</sup> notes, meaning 8 notes per bar. Most of the exercises run 14 bars ascending, then 14 bars descending, for two full octaves of the C major scale. Exercise #1 is an exception, ascending 14 bars but descending for 15, ending one bar below the start of the exercise.

The exercises are based on developing fundamental technique, and emphasize consistency, continuity, and repetition. That means truly mastering an exercise, playing it multiple (3-4) times in a row without pause, and ultimately combining it with the next exercise. In fact, the performance notes in the original score instruct the student, after mastering Exercises #1 and #2, to play both consecutively, no stopping in between. Exercises #3, 4, and 5 are to be played in similar fashion, “at least four times without interruption.”

Obviously these are pretty ambitious goals, especially for beginning players. The ideal approach is to make these exercises a part of a balanced practice session, no more than 15-20 minutes at a time in a 30-60 minute practice routine. As the exercises apply intervals and scales, they can be used as a complement to studies of those materials. Other scales can be applied to these intervallic patterns; what if we ran the patterns through, C harmonic minor instead of C major? What if we devised patterns in groups of six (or five, or seven) instead of four?

Applying the variations included in the book, and devising your own, are excellent ways to familiarize yourself with intervals and scales.

Many players will claim that you don't need to know any theory at all, and that's totally true. And it's always better to play, and listen to what you're playing, than to read about playing. But acquiring at least *some* knowledge about the basics of theory will save you hundreds of practice hours in the long run, and will help immensely with fretboard visualization and composition. It takes time, but once the pieces of the puzzle start clicking together, you actually stop thinking about theory, and what things are called, and start seeing how they fit. If you're undertaking a long journey of uncertain time and distance, doesn't it help to have a map?

## **Original Score**

We'll start with the score as originally written, spanning two full octaves from C to B'. Use the suggested tab, fingerings, and picking instructions at least until you are thoroughly familiar with all the patterns.

Here is the intervallic spelling for Exercise #1:

**Ascending: 1-3-4-5-6-5-4-3**

**Descending: 5-3-2-1-7-1-2-3**

There is a chart at the end of the book showing the intervallic spellings for all twenty exercises featured in this book.

## Hanon #1

Hand positions: 1 4 1 2 2 4 2 1 4

Hand positions: 1 3 1 2 4 2 2 1 3

Hand positions: 1 4 1 3 4 3 1 4

**T 2**

**A 4**

**B**

3-7 3-5-7-5-3 7 5-8 5-7-9-7-5 8 7-10 7-9-10-9-7 10

8-12 9-10-12-10-9 12 5-9 5-7-9-7-5 9 7-10 7-9-10-9-7 10

9-12 9-10-12-10-9 12 10-14 10-12-14-12-10 14 7-10 8-10-12-10-8 10

9-12 10-12-13-12-10 12 10-14 12-13-15-13-12 14 8-12 8-10-12-10-8 12

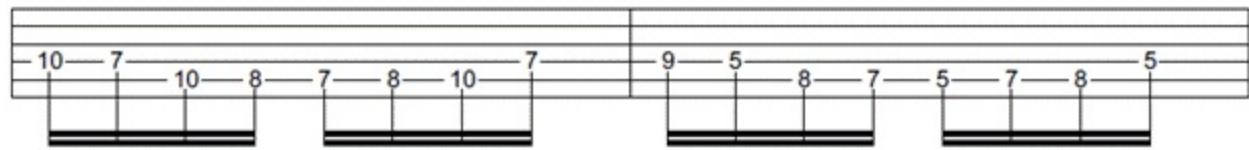
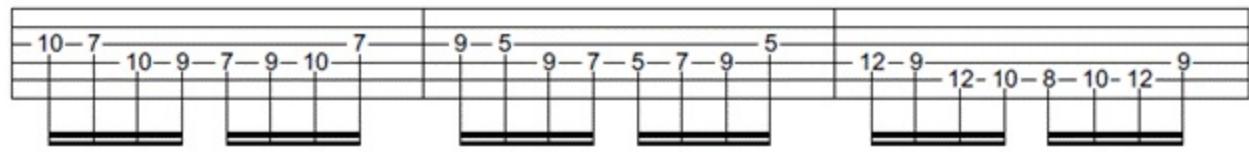
-10-13 10-12-13-12-10 13 12-15 12-13-15-13-12 15

15-12 15-13-12-13-15 12 13-10 13-12-10-12-13 10

12-8 12-10-8-10-12 8 15-12 14-12-10-12-14 12 13-10 12-10-9-10-12 10

-12-8 10-9-7-9-10 8 14-10 14-12-10-12-14 10 12-9 12-10-9-10-12 9

The sheet music consists of 12 staves of fingerings and hand positions for the right hand on a 5-line staff. The first two staves are for the thumb (T), the next two for the index finger (A), and the remaining eight for the middle finger (B). Each staff shows a sequence of fingerings (e.g., 3-7, 3-5-7-5-3) and hand positions (e.g., 1, 2, 3, 4) for each finger. The staves are separated by vertical bar lines, and the fingering and hand position markings are placed above the staff.

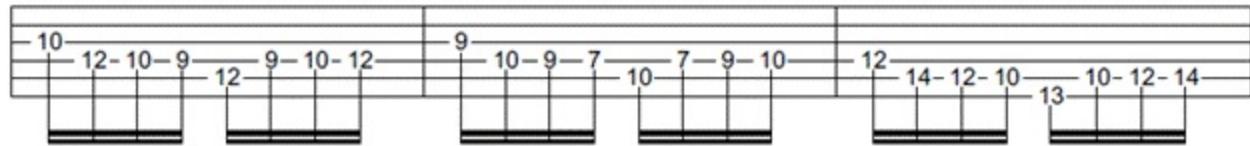
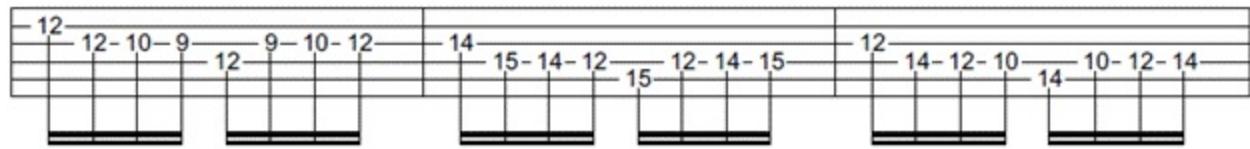
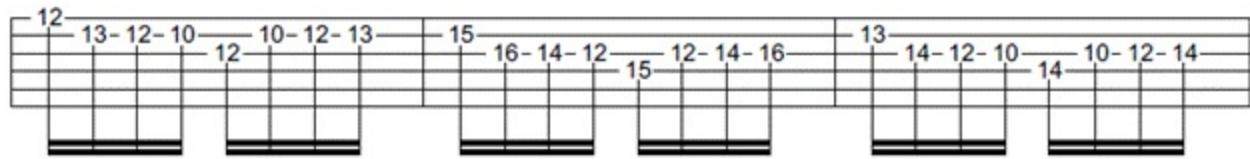


### 3-String

The first variation involves patterns that use three strings instead of two. Keep using strict down-up alternate picking, and observe how it changes now with the new layout.

#### Hanon #1 (3-str.)

The diagram shows six lines of sixteenth-note patterns across the strings T, A, and B. Each line is numbered 1 through 14. The patterns involve strict down-up alternate picking, with vertical bar markers indicating the direction of each stroke. The first line starts with a downstroke on the T string, followed by an upstroke on the A string, and a downstroke on the B string. Subsequent lines follow a similar pattern, with the order of strings (T, A, B) changing every two lines. The patterns involve various fingerings and string crossings, such as 2-3-5, 5-3-2, 3-5-7, 7-5-3, 5-7-9, 9-7-5, 7-9-10, 10-9-7, 4-5-7, 7-5-4, 5-7-9, 9-7-5, 7-9-10, 10-9-7, 9-10-12, 12-10-9, 6-8-10, 10-8-6, 8-10-12, 12-10-8, 10-12-13, 13-12-10, 12-13-15, 15-13-12, 13-15-17, 17-15-13, 15-17-18, 18-17-15, and 16-15-17-18.



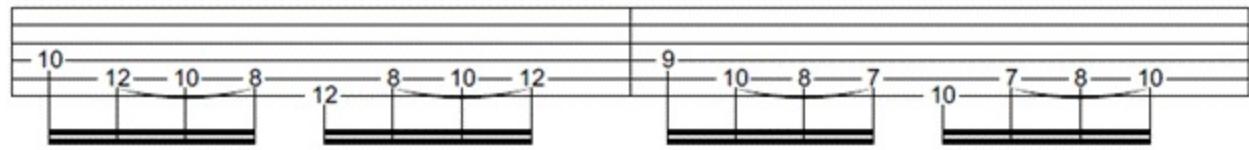
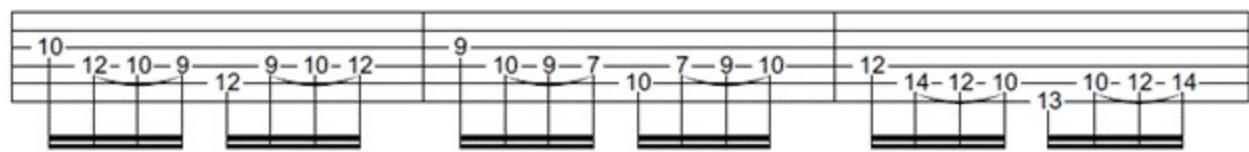
### **3-String (legato)**

This variation is a great way to work on legato playing and melodic contour at the same time. Definitely use the picking suggestions, but if you're comfortable with economy picking, it's a great opportunity to work on that once the patterns are comfortable.

For those unfamiliar with economy picking, basically it means picking in the same direction when changing strings, rather than strict alternate picking. So in this example, rather than "down-up, down-up" in each bar, you would go "down-down" going from the A string to the D string, and then "up-up" returning from the G to the D. Economy picking makes shapes such as these easier to play at faster tempos.

Focus on the legato aspect of the exercise before worrying about economy picking, though. Strive for a smooth, even sound.

### **Hanon #1 (3-str. legato)**



## **Full (guitar version)**

By now you've no doubt noticed that while the original score lays well along the guitar neck, and allows you to move along a considerable range of positions, it doesn't utilize the low and high E strings all that much because of its range.

So we've optimized the exercise to use the full range of the standard guitar neck, starting with the open low E, and reaching the 20<sup>th</sup> fret of the high E (C note) before descending. If your guitar has 22 or 24 frets, you can easily extrapolate another position or two, but as this already expands the range of the exercise by eight bars in both directions, it will take you through just about every position.

## Hanon #1 (full)

The music is arranged in four staves of the treble clef staff. The first staff (measures 1-3) shows a pattern of eighth-note pairs (1-2, 3-4, 5-6, 7-8) with grace notes (3-2, 5-4, 7-6) and slurs. The second staff (measures 4-6) shows a pattern of eighth-note pairs (1-2, 3-4, 5-6, 7-8) with grace notes (2-1, 4-3, 6-5, 8-7) and slurs. The third staff (measures 7-9) shows a pattern of eighth-note pairs (1-2, 3-4, 5-6, 7-8) with grace notes (3-2, 5-4, 7-6, 9-8) and slurs. The fourth staff (measures 10-12) shows a pattern of eighth-note pairs (1-2, 3-4, 5-6, 7-8) with grace notes (4-3, 6-5, 8-7, 10-9) and slurs.

1       $\begin{smallmatrix} 0 & 3 \\ 0 & 2 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 3 \\ 2 & 0 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 0 \\ 3 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 0 & 3 \\ 0 & 3 \end{smallmatrix}$

2       $\begin{smallmatrix} 1 & 5 \\ 1 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 3 \\ 2 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 3 \\ 5 & 2 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 5 \\ 5 & 5 \end{smallmatrix}$

3       $\begin{smallmatrix} 3 & 7 \\ 3 & 7 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 3 \\ 5 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 5 \\ 7 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 7 \\ 3 & 7 \end{smallmatrix}$

4       $\begin{smallmatrix} 5 & 8 \\ 5 & 7 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 8 \\ 7 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 8 & 8 \\ 8 & 8 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 5 \\ 2 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 2 \\ 3 & 2 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 5 \\ 5 & 5 \end{smallmatrix}$

5       $\begin{smallmatrix} 3 & 7 \\ 3 & 7 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 3 \\ 5 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 5 \\ 7 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 7 \\ 3 & 7 \end{smallmatrix}$

6       $\begin{smallmatrix} 5 & 8 \\ 5 & 7 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 9 \\ 7 & 7 \end{smallmatrix}$   $\begin{smallmatrix} 5 & 8 \\ 5 & 8 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 10 \\ 7 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 10 \\ 9 & 9 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 7 \\ 7 & 10 \end{smallmatrix}$

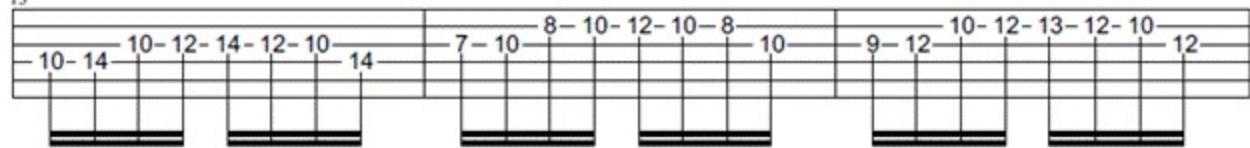
7       $\begin{smallmatrix} 10 & 10 \\ 10 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 8 & 12 \\ 8 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 10 \\ 9 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 12 & 12 \\ 12 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 7 \\ 7 & 7 \end{smallmatrix}$

8       $\begin{smallmatrix} 5 & 9 \\ 5 & 9 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 10 \\ 7 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 10 \\ 9 & 9 \end{smallmatrix}$   $\begin{smallmatrix} 7 & 7 \\ 7 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 10 & 10 \\ 10 & 10 \end{smallmatrix}$

9       $\begin{smallmatrix} 9 & 12 \\ 9 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 10 & 12 \\ 10 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 12 & 12 \\ 12 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 9 \\ 9 & 9 \end{smallmatrix}$   $\begin{smallmatrix} 10 & 10 \\ 10 & 10 \end{smallmatrix}$

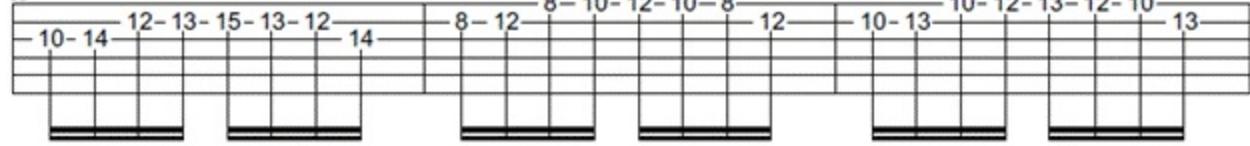
10      $\begin{smallmatrix} 12 & 12 \\ 12 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 9 \\ 9 & 9 \end{smallmatrix}$   $\begin{smallmatrix} 10 & 10 \\ 10 & 10 \end{smallmatrix}$   $\begin{smallmatrix} 12 & 12 \\ 12 & 12 \end{smallmatrix}$   $\begin{smallmatrix} 9 & 9 \\ 9 & 9 \end{smallmatrix}$

13



Fretboard diagram for measure 13. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 10-14, 10-12-14-12-10, 7-10, 8-10-12-10-8, 10, 9-12, 10-12-13-12-10, 12.

16



Fretboard diagram for measure 16. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 10-14, 12-13-15-13-12, 14, 8-12, 8-10-12-10-8, 12, 10-13, 10-12-13-12-10, 13.

19



Fretboard diagram for measure 19. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 12-15, 12-13-15-13-12, 15, 13-17, 13-15-17-15-13, 17.

21



Fretboard diagram for measure 21. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 15-18, 15-17-19-17-15, 18, 17-20, 17-19-20-19-17, 20.

23



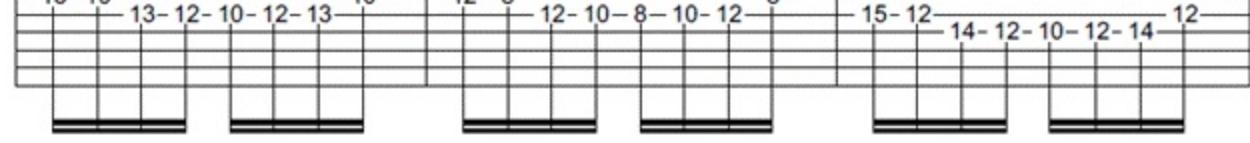
Fretboard diagram for measure 23. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 20-17, 20-18-17-18-20, 17, 19-15, 18-17-15-17-18, 15.

25



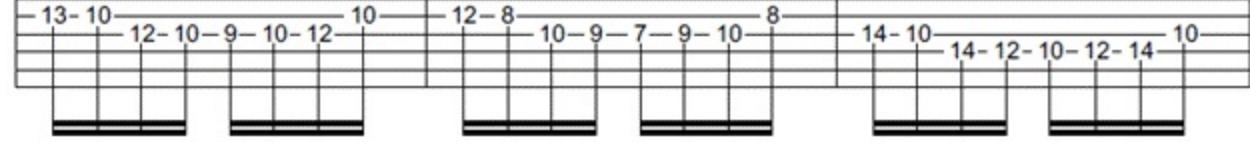
Fretboard diagram for measure 25. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 17-13, 17-15-13-15-17, 13, 15-12, 15-13-12-13-15, 12.

27

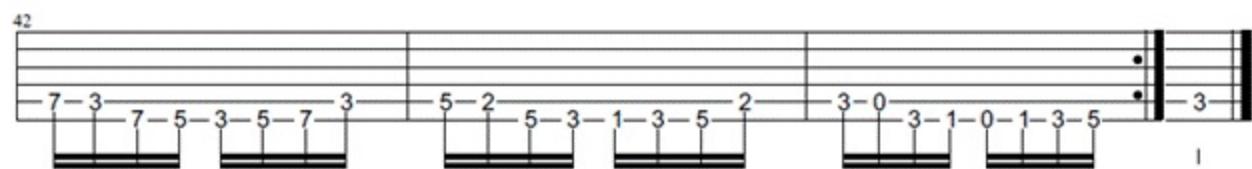
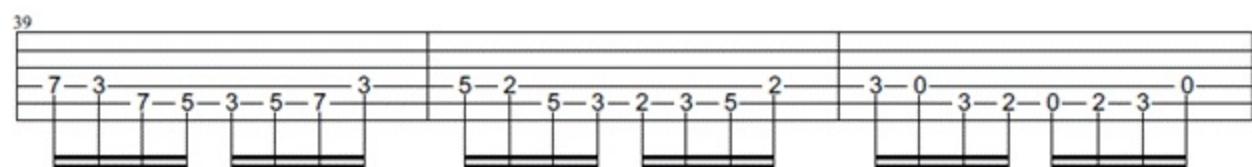
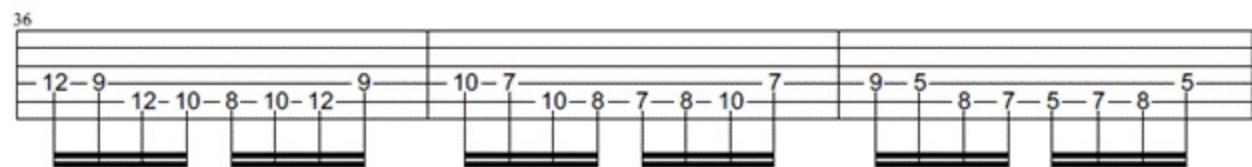
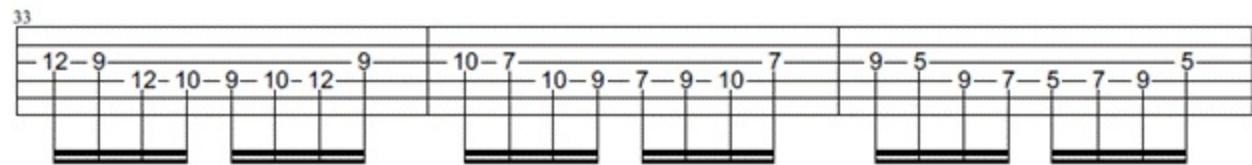


Fretboard diagram for measure 27. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 13-10, 13-12-10-12-13, 10, 12-8, 12-10-8-10-12, 8, 15-12, 14-12-10-12-14, 12.

30



Fretboard diagram for measure 30. The strings are numbered 1 (thinnest) to 6 (thickest). Fret positions are indicated by vertical lines. The notes are: 13-10, 12-10-9-10-12, 10, 12-8, 10-9-7-9-10, 8, 14-10, 14-12-10-12-14, 10.

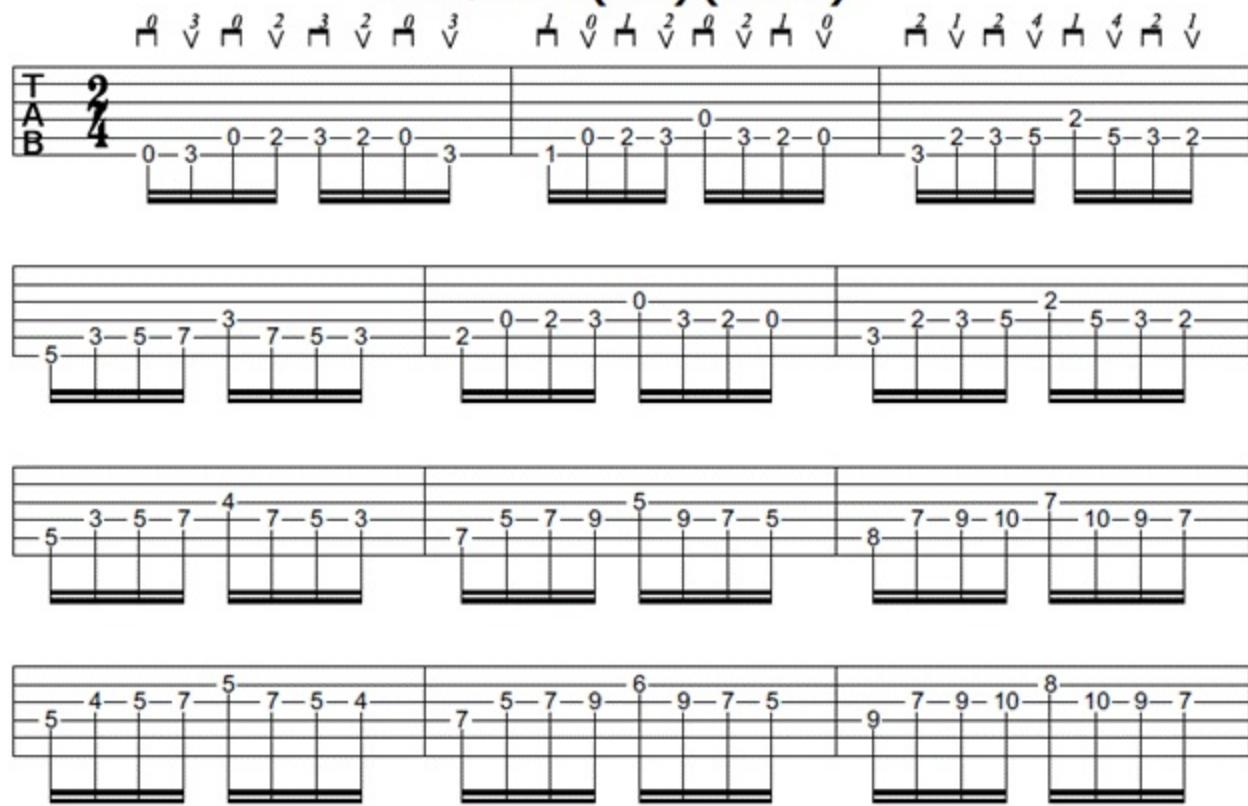


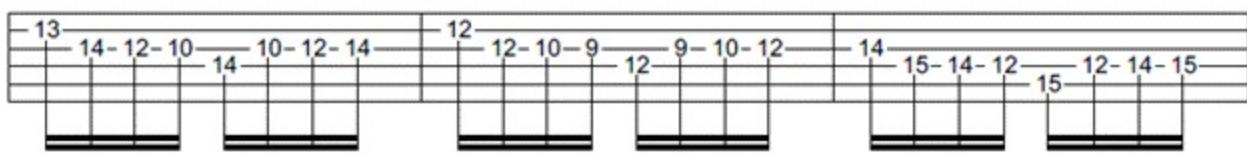
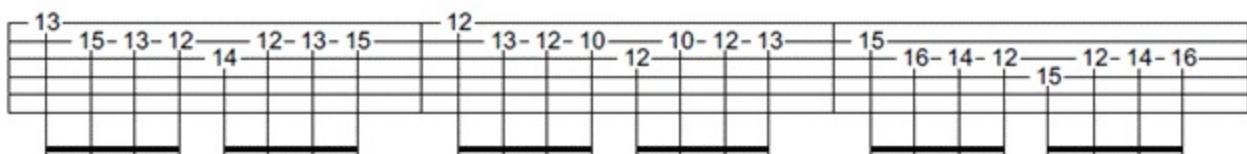
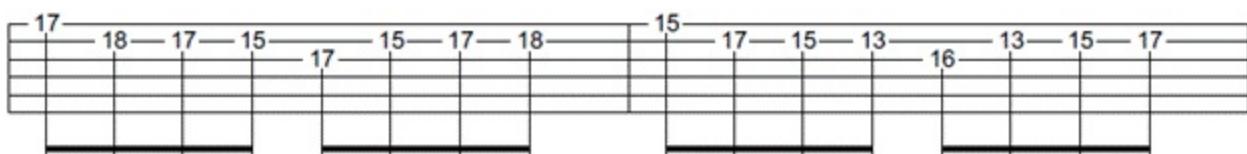
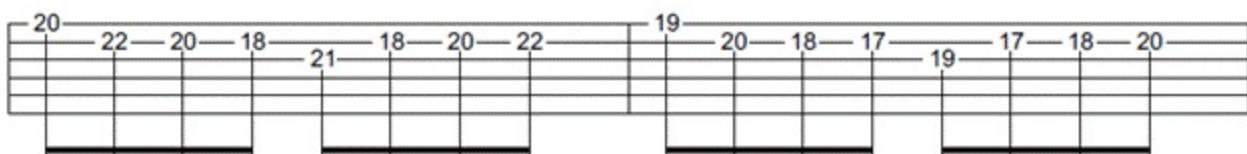
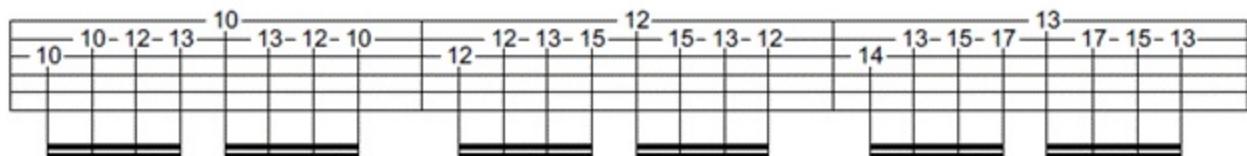
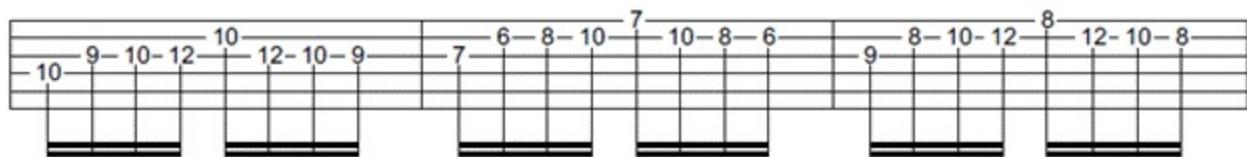
### **Full (3-string)**

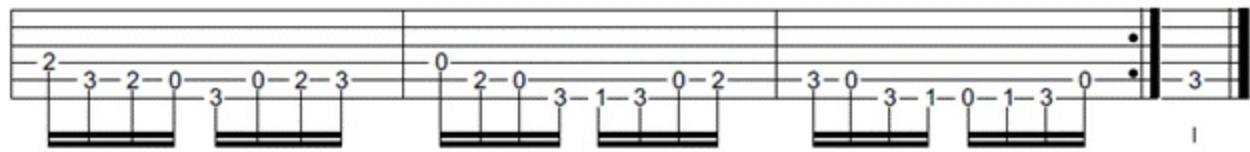
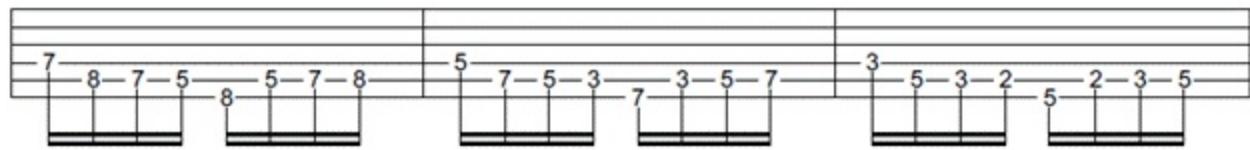
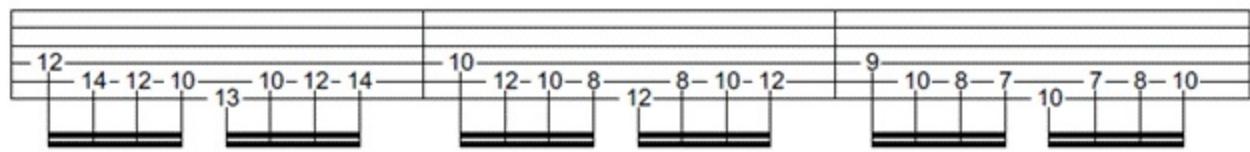
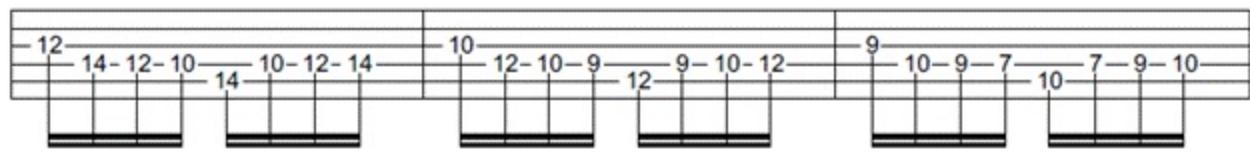
The three-string shapes are configured for our expanded exercise. The open strings may be a bit tricky to keep from ringing into the next note, but some well-placed palm muting with the picking hand will dampen them. Be sure to work legato and economy picking into the mix as well with these shapes.

### Hanon #1 (full) (3-str.)

Full score for three strings (T, A, B) in 2/4 time. The score consists of four staves, each representing a string. The strings are labeled T (top), A (middle), and B (bottom). The first staff (T) starts with a 0-3-0-2-3-2-0 pattern. The second staff (A) starts with a 1-0-2-3-0 pattern. The third staff (B) starts with a 3-2-3-5-2 pattern. The fourth staff (T) starts with a 5-3-5-7-3 pattern. The fifth staff (A) starts with a 2-0-2-3-0 pattern. The sixth staff (B) starts with a 3-2-3-5-2 pattern. The seventh staff (T) starts with a 5-3-5-7-4 pattern. The eighth staff (A) starts with a 7-5-7-9-5 pattern. The ninth staff (B) starts with a 8-7-9-10-7 pattern. The tenth staff (T) starts with a 5-4-5-7-5 pattern. The eleventh staff (A) starts with a 7-5-7-9-6 pattern. The twelfth staff (B) starts with a 9-7-9-10-8 pattern.







## Adjacent String Pairs

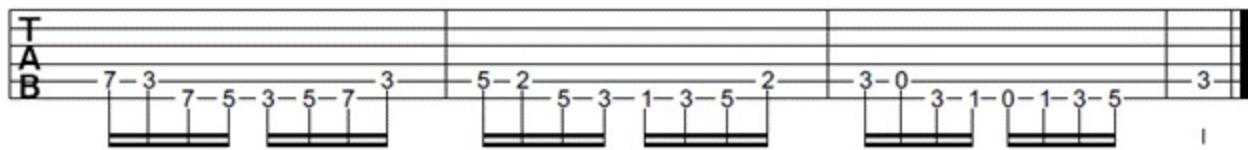
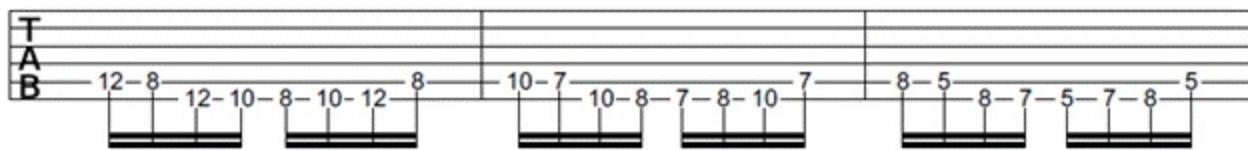
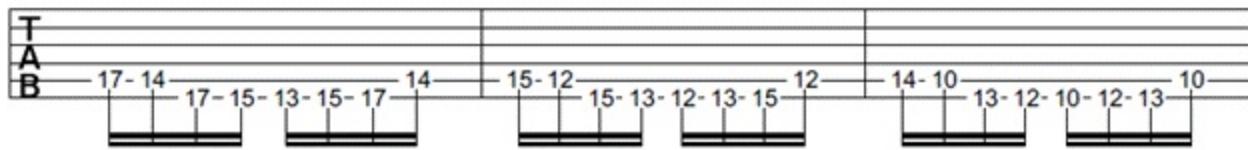
The next five variations look at each pair of adjacent strings in succession. They are not meant to encompass the entire range of the original exercise, or our “full” expanded guitar version. But each variation will show the full range of patterns on the adjacent string pairs.

For four of the string pairs (E-A, A-D, D-G, B-E’), the same five shapes (ascending, then the shapes are reversed for descending) will be used, though in different orders. With standard tuning, the minor third interval of the G-B string pair will present a different set of shapes. All of the shapes are shown in the diagrams on the next few pages, as it will be useful to isolate and work on each shape, and then combine them for the various string pairs. Try the suggested fingerings first, and use strict down-up alternate picking, until the shapes are familiar.

By the time you work through all of the string pair variations, you should have a pretty good handle on the shapes (and their reverses), and playing them in just about every position on every combination of strings.

## Hanon #1 (E-A)

The diagram shows four lines of a musical staff, labeled T, A, and B. The first line (T) has fingerings: 0-3, 0-2, 3-2, 0, 3. The second line (A) has fingerings: 1-5, 2-3, 5-3, 2, 5. The third line (B) has fingerings: 3-7, 3-5, 7-5, 3, 7. The fourth line (A) has fingerings: 5-8, 5-7, 8-7, 5, 8. The fifth line (B) has fingerings: 7-10, 7-8, 10-8, 7, 10. The sixth line (A) has fingerings: 8-12, 8-10, 12-10, 8, 12. The seventh line (B) has fingerings: 10-13, 10-12, 14-12, 10, 13. The eighth line (A) has fingerings: 12-15, 12-14, 15-14, 12, 15. The ninth line (B) has fingerings: 13-17, 14-15, 17-15, 14, 17. The tenth line (A) has fingerings: 15-19, 15-17, 19-17, 15, 19. The eleventh line (B) has fingerings: 17-20, 17-19, 20-19, 17, 20. The twelfth line (A) has fingerings: 20.



## Hanon #1 (A-D)

1

**T** 2  
**A** 4

**B** 0-3 0-2-3-2-0 3 2-5 2-3-5-3-2 5 3-7 3-5-7-5-3 7

4

**T**  
**A** 5-8 5-7-9-7-5 8 7-10 7-9-10-9-7 10 8-12 9-10-12-10-9 12

7

**T**  
**A** 10-14 10-12-14-12-10 14 12-15 12-14-15-14-12 15 14-17 14-15-17-15-14 17

10

**T**  
**A** 15-19 15-17-19-17-15 19 17-20 17-19-21-19-17 20

12

T  
A  
B

21-17-20-19-17-19-20-17-19-15-19-17-15-17-19-15

14

T  
A  
B

17-14-17-15-14-15-17-14-15-12-15-14-12-14-15-12-14-10-14-12-10-12-14-10

17

T  
A  
B

12-9-12-10-8-10-12-9-10-7-10-8-7-8-10-7-9-5-8-7-5-7-8-5

20

T  
A  
B

7-3-7-5-3-5-7-3-5-2-5-3-2-3-5-2-3-0-3-2-0-2-3-0-3

## Hanon #1 (D-G)

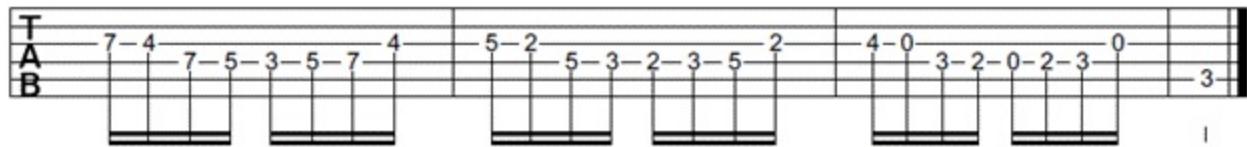
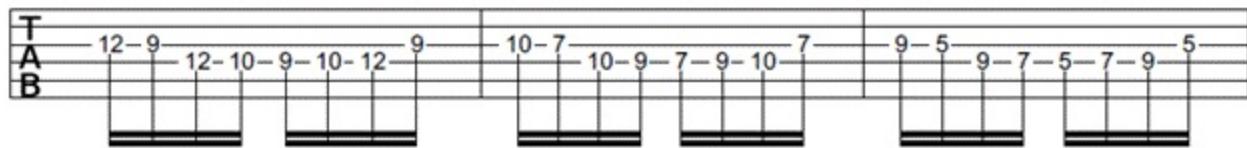
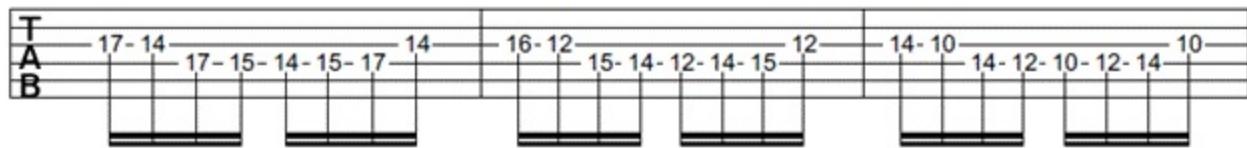
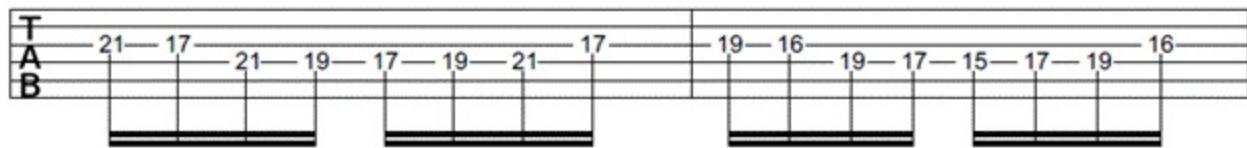
Four staves of Hanon #1 (D-G) for guitar, showing fingerings and pick patterns. The staves are labeled T, A, and B.

**Staff 1 (T):** Fingerings: 2, 4, 2, 0, 3, 2-5, 2-4-5-4-2, 5, 3-7, 4-5-7-5-4, 7. Pick pattern: down, up, down, up, down, up, down, up, down, up, down, up.

**Staff 2 (A):** Fingerings: 5-9, 5-7-9-7-5, 9, 7-10, 7-9-10-9-7, 10, 9-12, 9-10-12-10-9, 12. Pick pattern: down, up, down, up, down, up, down, up, down, up, down, up.

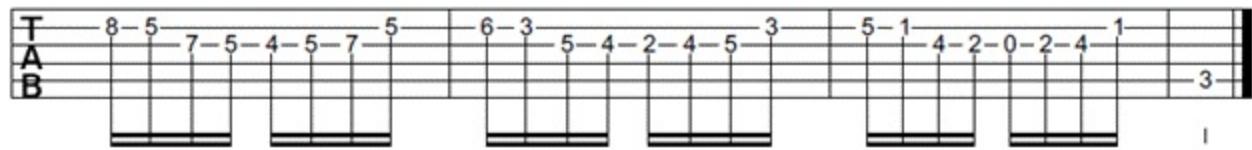
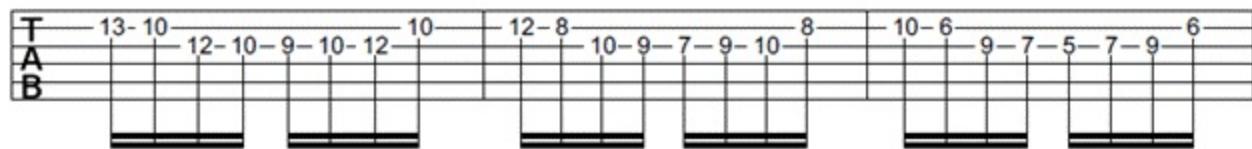
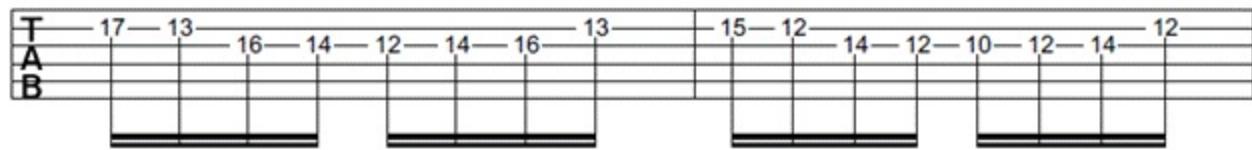
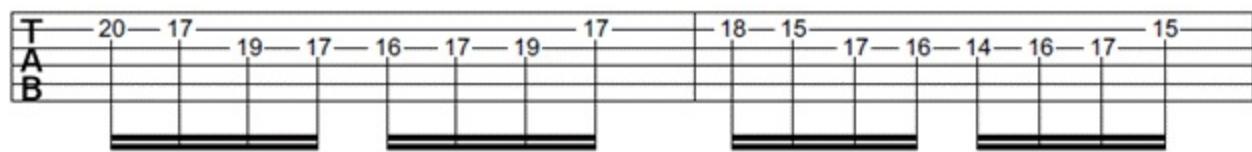
**Staff 3 (B):** Fingerings: 10-14, 10-12-14-12-10, 14, 12-15, 12-14-16-14-12, 15, 14-17, 14-16-17-16-14, 17. Pick pattern: down, up, down, up, down, up, down, up, down, up, down, up.

**Staff 4 (T):** Fingerings: 15-19, 16-17-19-17-16-19, 17-21, 17-19-21-19-17-21. Pick pattern: down, up, down, up, down, up, down, up, down, up, down, up.



## Hanon #1 (G-B)

The image displays four staves of Hanon #1 (G-B) for guitar, arranged vertically. Each staff is labeled with 'T' (Treble), 'A' (A), and 'B' (Bass) on the left. The time signature is 2/4 for the first two staves and 4/4 for the last two. Fingerings are indicated above the strings, and black bars below the strings show the actual finger placement. The first staff starts with 0-4, 1-3, 5-3, 1, 4, 2-5, 3-5, 6, 5-3, 5, 4-7, 5-6, 8, 6-5, 7. The second staff starts with 5-9, 6-8, 10-8, 6, 9, 7-10, 8-10, 12, 10-8, 10, 9-12, 10-12, 13, 12-10, 12. The third staff starts with 10-14, 12-13, 15-13, 12, 14, 12-16, 13-15, 17, 15-13, 16. The fourth staff starts with 14-17, 15-17, 18, 17-15, 17, 16-19, 17-18, 20, 18-17, 19.



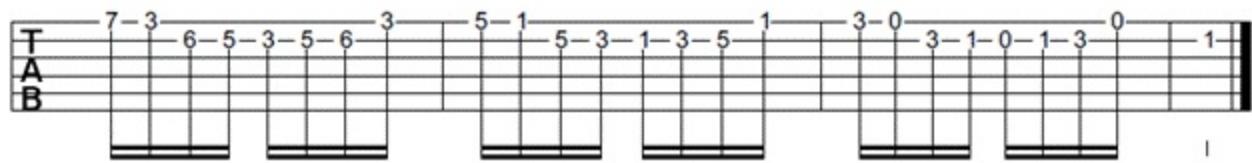
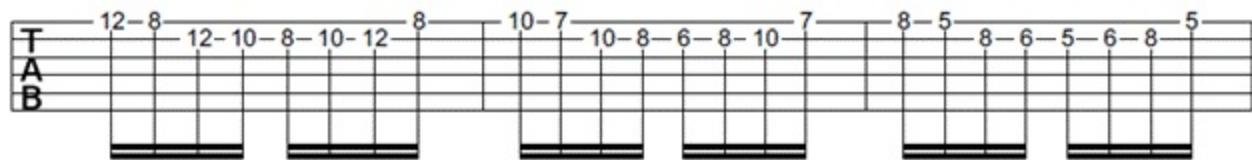
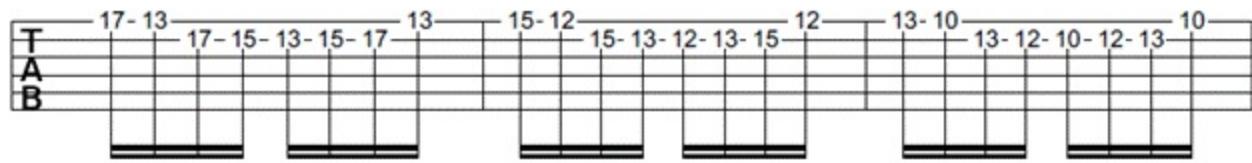
## Hanon #1 (B-E)

**Staff 1:** T 2, A 4. Fingerings: 0-3, 0-1, 3-1, 0, 3, 1-5, 1-3, 5-3, 1, 5, 3-6, 3-5, 7-5, 3, 6. Metronome: 2/4.

**Staff 2:** T 5-8, A 8, B 8. Fingerings: 5-7, 8-7, 5, 8, 6-10, 7-8, 10-8, 7, 10, 8-12, 8-10, 12-10, 8, 12. Metronome: 2/4.

**Staff 3:** T 10-13, A 13, B 13. Fingerings: 10-12, 13-12, 10, 13, 12-15, 12-13, 15-13, 12, 15, 13-17, 13-15, 17-15, 13, 17. Metronome: 2/4.

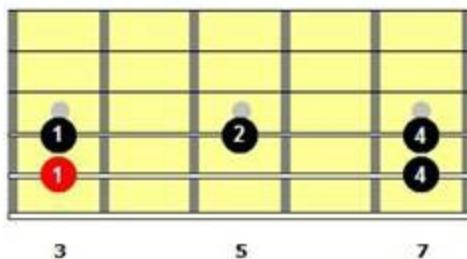
**Staff 4:** T 15-18, A 18, B 18. Fingerings: 15, 17, 19, 17, 15, 18, 17-20, 17, 19, 20, 19, 17, 20. Metronome: 2/4.



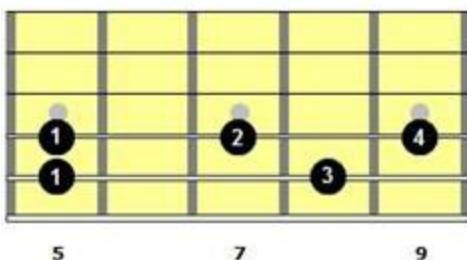
## Shapes of Things (E-A, A-D, D-G, B-E' string pairs)

Ascending

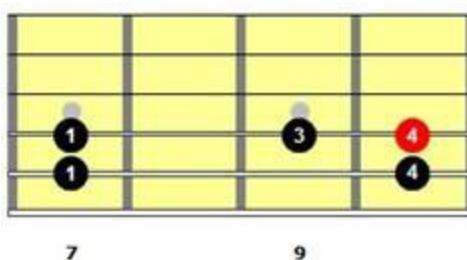
**Shape 1**



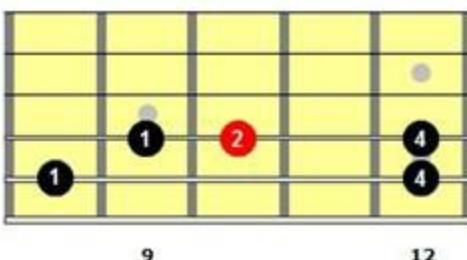
**Shape 2**



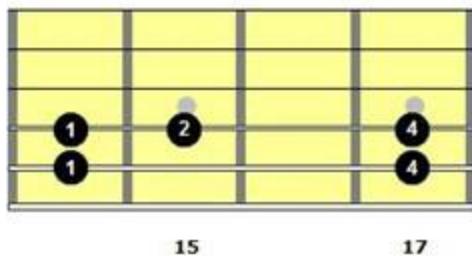
**Shape 3**



**Shape 4**



**Shape 5**

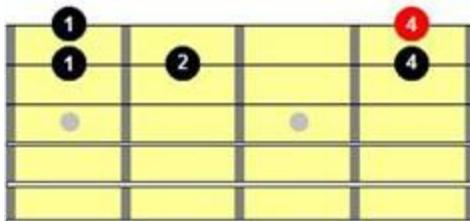


15

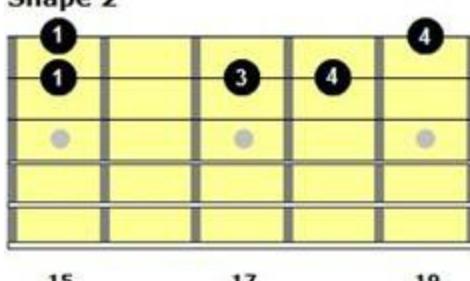
17

Descending

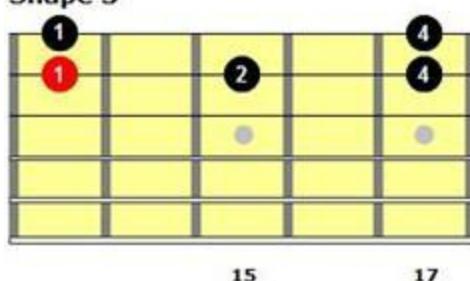
**Shape 1**



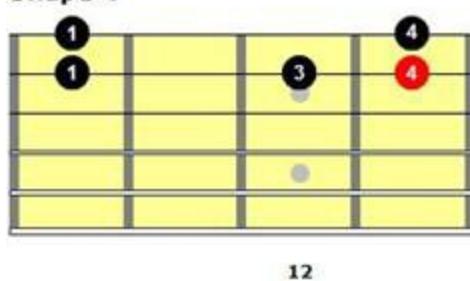
**Shape 2**



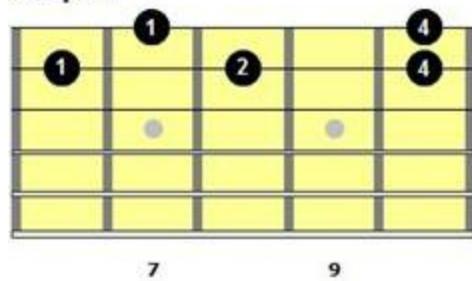
**Shape 3**



**Shape 4**



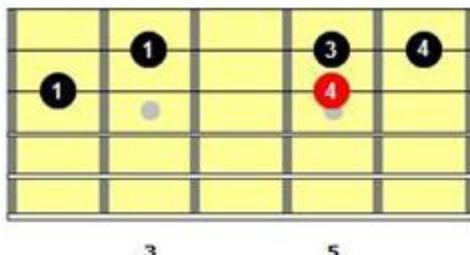
**Shape 5**



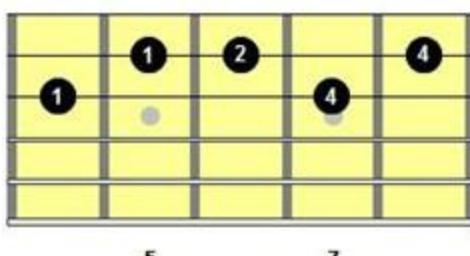
## Shapes of Things (G-B string pair)

## Ascending

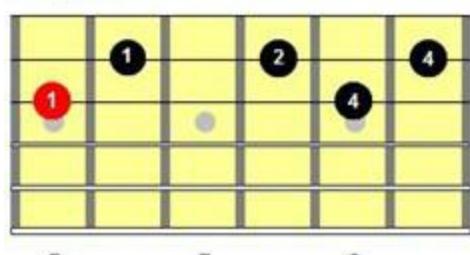
### Shape 1



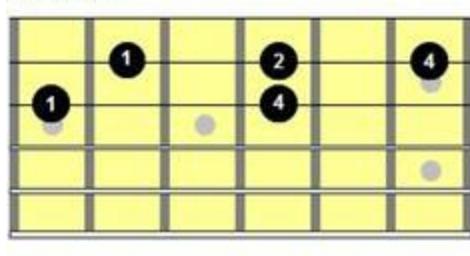
## Shape 2



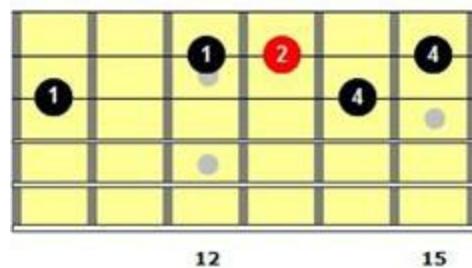
### Shape 3



#### Shape 4

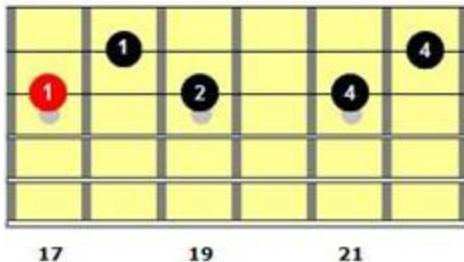


**Shape 5**

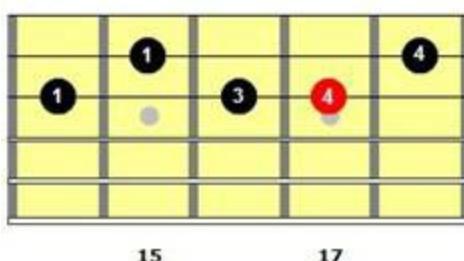


Descending

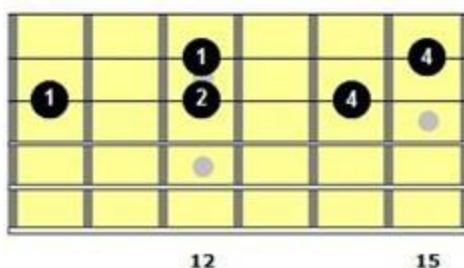
**Shape 1**



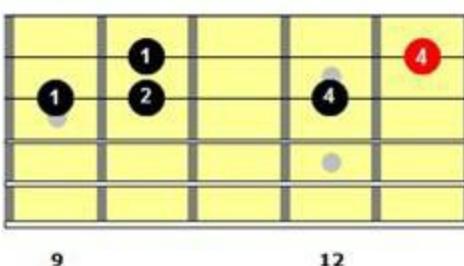
**Shape 2**



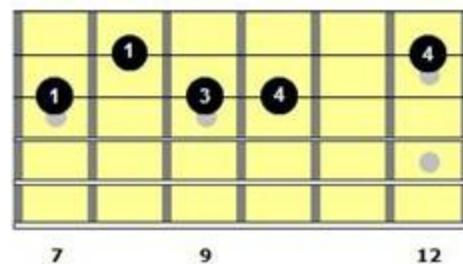
**Shape 3**



**Shape 4**



## Shape 5



## **Position Playing**

So we've worked the exercise through all the positions, moving up and down the neck on various string pairs, as well as using all six strings. These patterns are great for coming up with ways to travel along the neck melodically.

But position playing is important as well, and the exercise, as originally written, can be played in a single position. The next two exercises show how to do that. The first one plays the ascending pattern in the 8<sup>th</sup> position, and descends in the 10<sup>th</sup> position. The second exercise stays entirely in the 8<sup>th</sup> position, and is only 12 bars ascending and 12 bars descending.

Both of these position exercises feature combinations of two-and three-string shapes. As always, use strict down-up alternate picking until the shapes are comfortable and familiar, and then start trying things such as legato, economy picking, palm muting, etc.

## Hanon #1

1

2

4

7

10

13

T A B

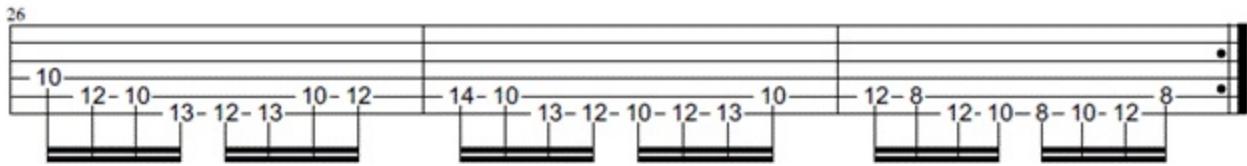
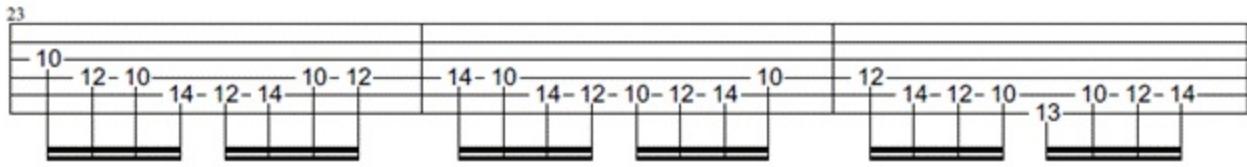
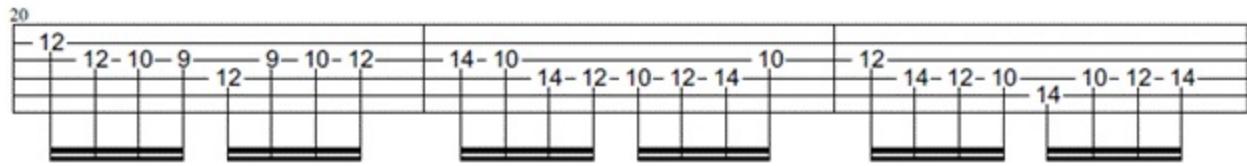
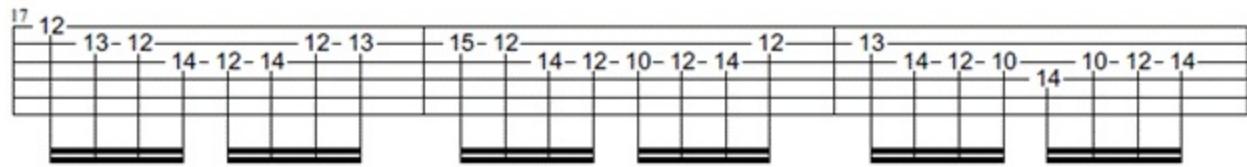
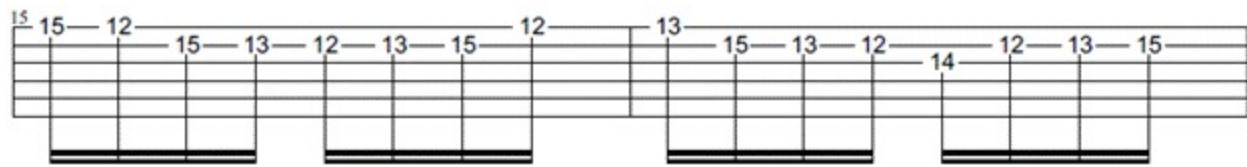
8-12 8-10-12-10-8 12 10 8-10-12 9 12-10-8 12 10-12 9-10-9 12-10

8-12 9-10-12-10-9 12 10 9-10-12 9 12-10-9 12 10-12 9-10-9 12-10

9-12 9-10-12-10-9 12 10 9-10-12 10 12-10-9 12 10-12 10-12-10 12-10

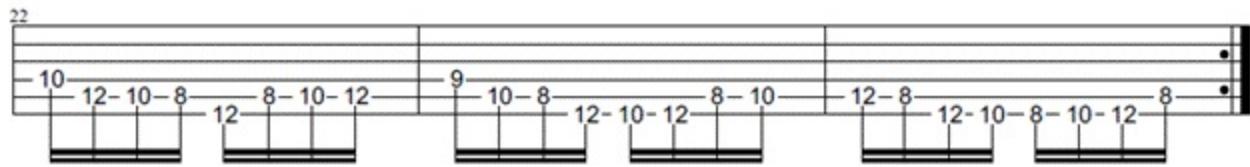
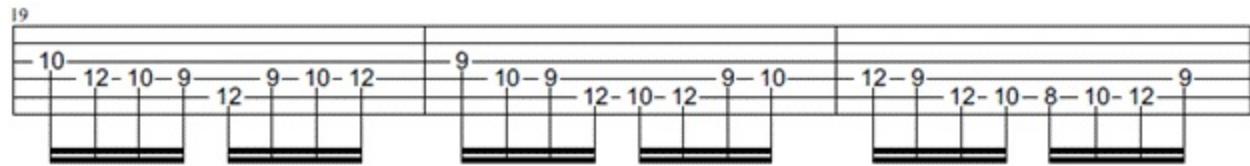
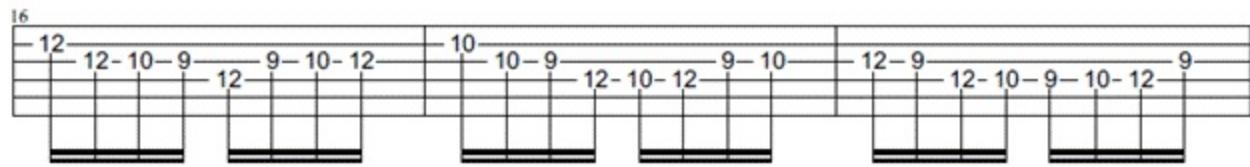
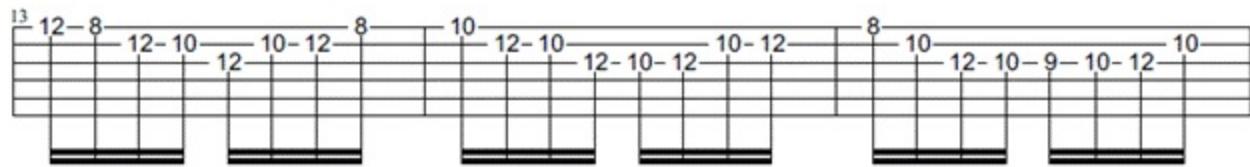
9-12 10-12-13-12-10 12 10 10-12-13 10 13-12-10 12 12-13 10-12-10 13-12

10-13 10-12-13-12-10 13 12-15 12-13-15-13-12 15



## Hanon #1

The music is divided into four staves, each representing a different section of the Hanon exercise. The first staff (T2, A4, B4) starts with a series of eighth-note pairs (1-2, 3-4) on the top three octaves. The second staff (T7, A7, B7) continues this pattern, adding a 1-3-2-4 sequence. The third staff (T10, A10, B10) adds a 1-4-3-2 sequence. The fourth staff (T10, A10, B10) concludes the exercise with a final sequence of eighth-note pairs. Fingerings are indicated above the notes, and hand positions (T, A, B) are marked on the left side of each staff.



## #1 in G (original/full)

If you know the circle of fifths concept, then you know that the key of G is a fifth above (or a fourth below) the key of C. Check out our [free cheat sheet](#) for a fuller explanation, but the basic rule of thumb is simple: going up a fifth (or down a fourth) adds a sharp (up one fret) to the key signature, going up a fourth (or down a fifth) adds a flat (down one fret) to the key signature.

The key of C is simplest for instructional materials because it has no sharps or flats in its major scale. As noted, the key of G is a fifth above C, and therefore has one sharp, the F#. So every F note in the exercise is now F#. The following tabs show the original score and our “full” extended guitar version, adjusted accordingly.

Even though just one note has been changed, many of the shapes and patterns we’ve been using are altered now. Work through all the variations that have been covered so far, including adjacent string pairs and single position playing, and get your ears and fingers attuned to the small but important changes.

### Hanon #1 (G/Em)

1

**T** 2  
**A** 4  
**B**

3-7 4-5 7-5-4 7 5-9 5-7-9-7-5 9 7-10 7-9-10-9-7 10

4

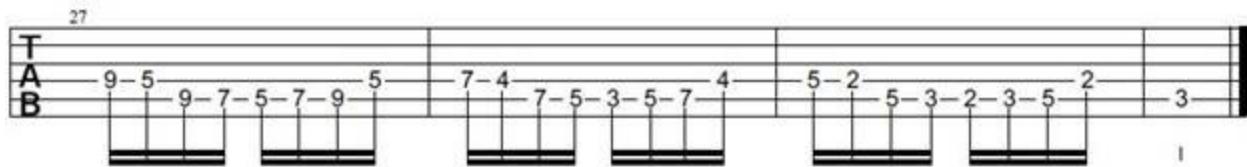
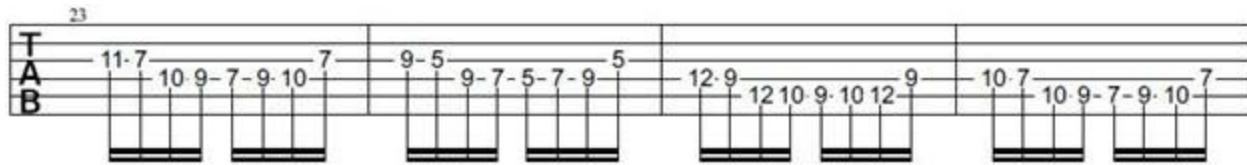
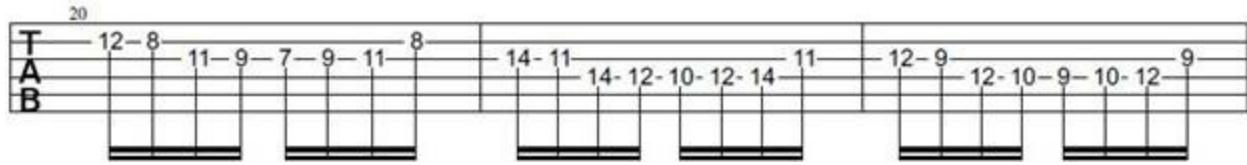
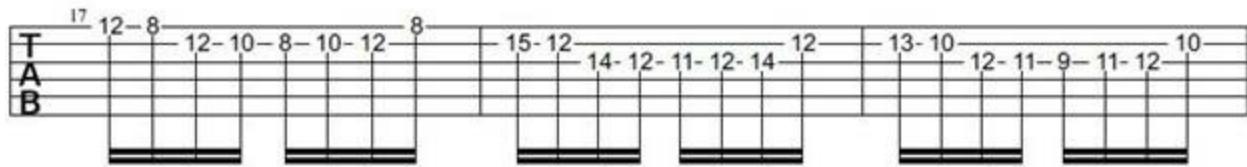
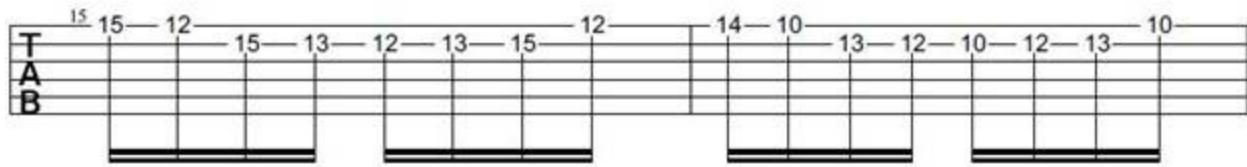
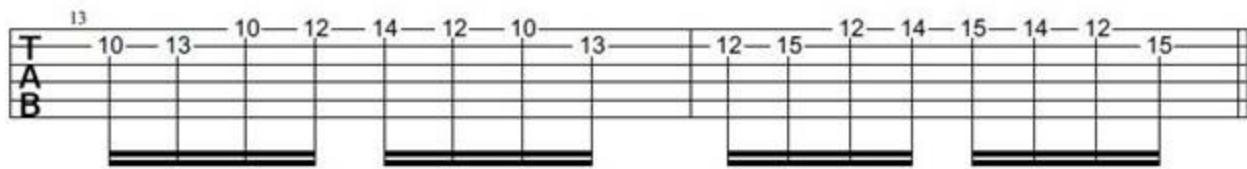
**T**  
**A** 9-12 9-10-12-10-9 12 5-9 5-7-9-7-5 9 7-10 7-9-11-9-7 10

7

**T**  
**A** 9-12 9-11-12-11-9 12 10-14 11-12-14-12-11 14 7-11 8-10-12-10-8 11

10

**T**  
**A** 9-12 10-12-13-12-10 12 11-14 12-13-15-13-12 14 8-12 8-10-12-10-8 12



### Hanon #1 (G/Em) (full)

The image shows a full page of guitar tablature for Hanon #1 (G/Em) (full). The tablature is arranged in 8 horizontal staves, each representing a measure. The staves are labeled with measure numbers 1, 4, 7, 10, 13, 16, 19, and 21. Each staff has three lines labeled T (Top), A (Middle), and B (Bottom). Fingerings are indicated by numbers above the strings. The tablature shows a sequence of notes and rests, with each measure consisting of three groups of three notes. The notes are represented by vertical lines on the strings, and the rests are represented by empty spaces. The fingerings indicate the specific fingers to be used for each note, such as 2, 4, 7, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

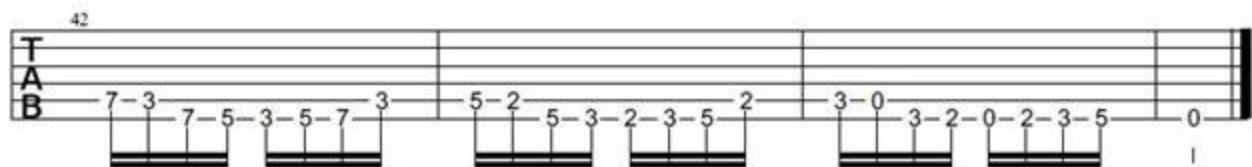
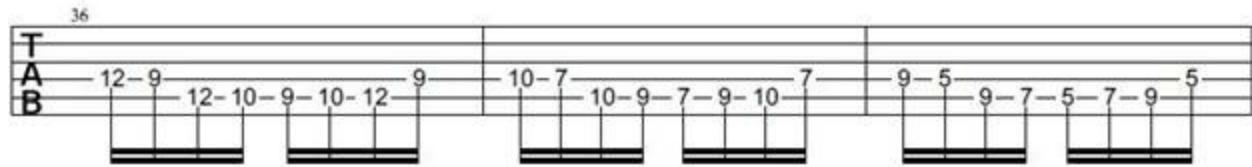
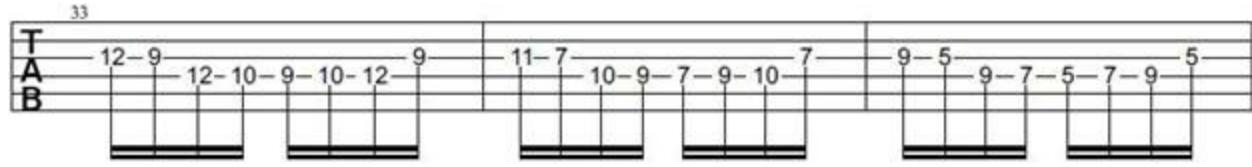
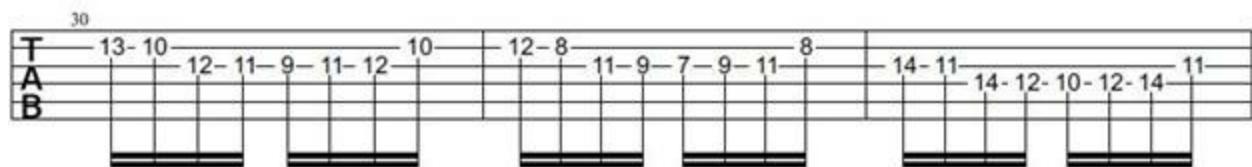
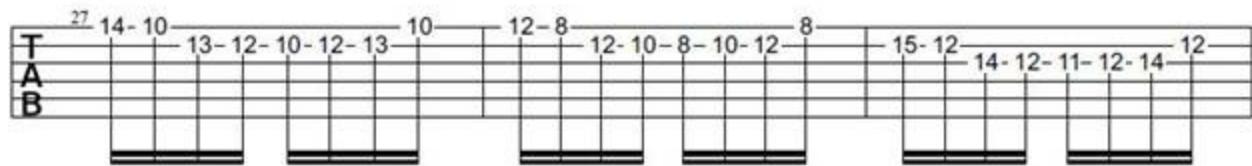
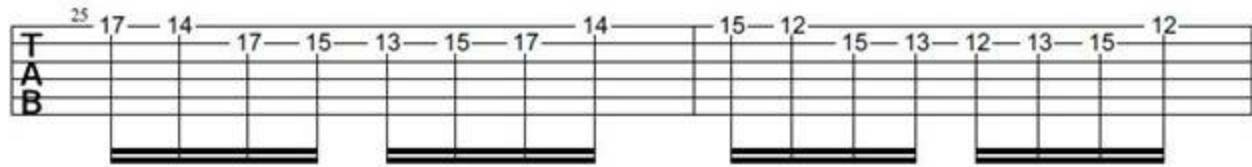
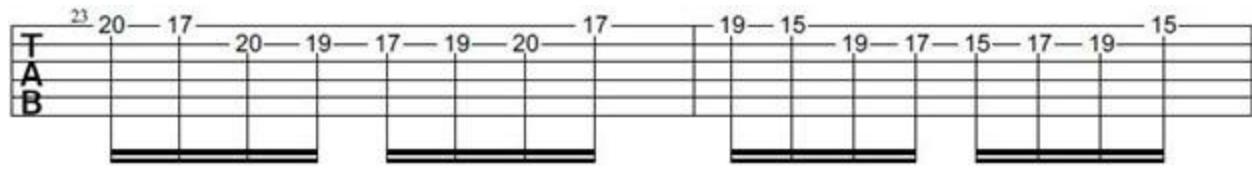
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## **#1 in D (original/full)**

Continuing with the circle of fifths, the next key a fifth above G is the key of D, which has two sharp notes, F# and C#. So we're taking our two tabs (original and full) in the key of G, which already have the F# notes, and turning all the C notes into C#.

The next key in the sequence will be the key of A, which has three sharps in it, F#, C#, and G#. So you would take the tabs for the key of D, and change all the G notes to G#.

If we had gone in the other direction from the original key of C, and gone up a fourth (or down a fifth), we would have gone to the key of F, and added a flat to the key signature. For the key of F, the B notes are flattened. So you would go through and change every B note to a Bb, down one fret.

Again, be sure to use the reference sheet on the Resources page for the complete circle/cycle of fifths/fourths. The patterns contained within shed light on some very fundamental concepts that underpin a great deal of music theory, and are not too difficult to play through and learn. There are very few shortcuts in learning guitar or music theory, but this is definitely one of them; knowing the circle of fifths, as with other basic theory concepts, will shave hundreds of hours off your practice time in the years to come, I guarantee you.

## Hanon #1 (D/Bm)

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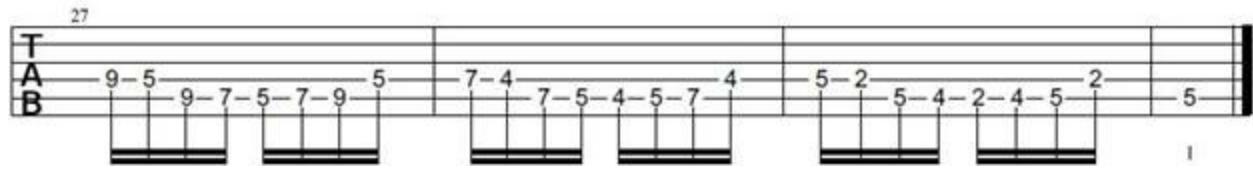
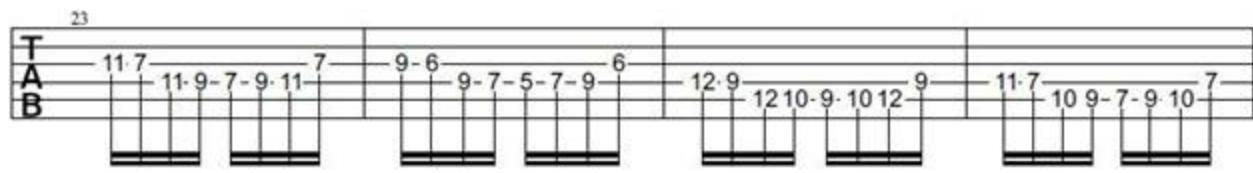
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### Hanon #1 (D/Bm) (full)

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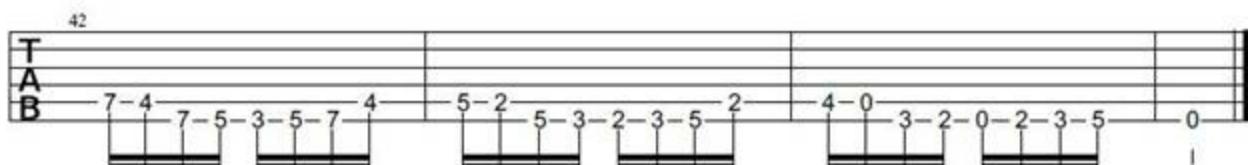
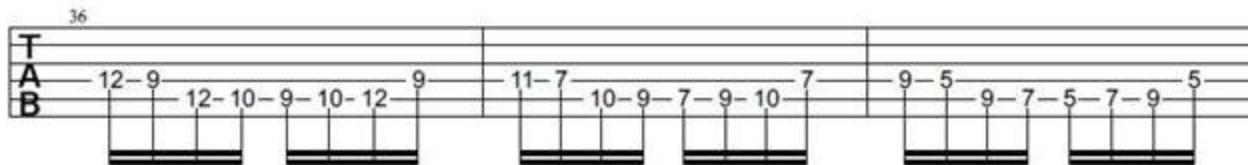
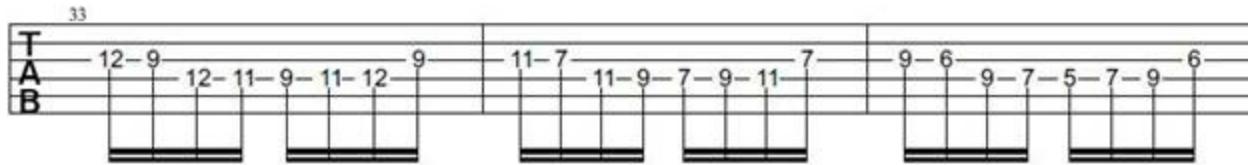
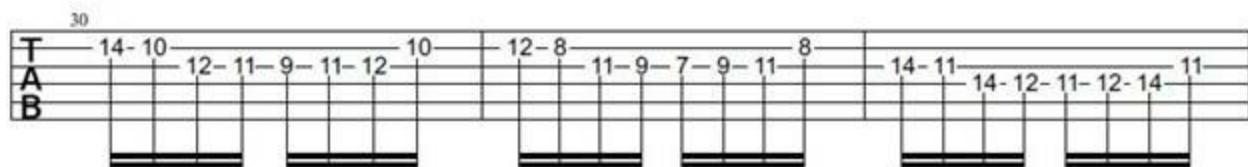
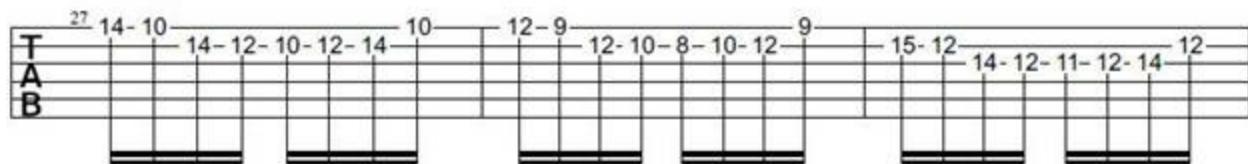
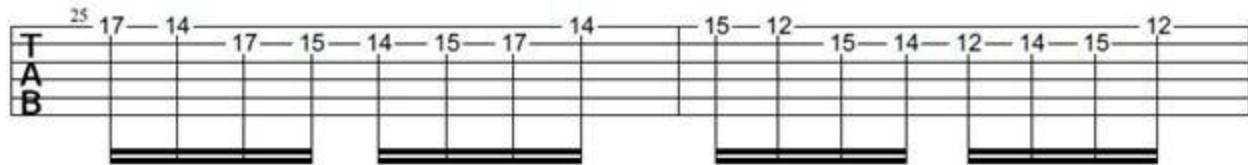
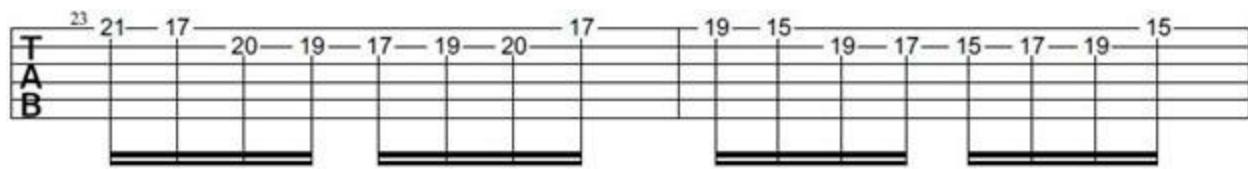
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## Exercises #2-20

For Exercises #2-10, we've included both original and "full" tabs, as well as 3-string shapes where appropriate. For #11-20, just the original score is provided. It is strongly encouraged that you extrapolate those pieces to utilize as much of the fretboard as possible. A broad range of techniques and melodic styles can be utilized in these exercises -- trills, pedal point, triads, and melodic contour. Brief notes are provided for each exercise, and a master chart of all the intervallic spellings is at the end of the book.

That last concept, "melodic contour," is somewhat vague but you know it when you hear it. Every melody has a "shape" that you can see visually when written out, and hear when you play it. The quality of that shape is the contour, and it's a vital element to developing your own melodic style.

Some players favor wider intervals, which have a particular sound or "flavor," while others may favor smaller intervals, closer together, that draw a clearer path and build toward melodic resolution. A pedal-point figure sounds distinctly different from a peak-valley triadic arpeggio, even if derived from the exact same scale.

The beauty of the Hanon exercises is that they explore such a wide variety of melodic possibilities. And when you apply all the variations we used on #1 to each of the other exercises, you get a more comprehensive view of all of those possibilities.

Realistically, it could take months to gain proficiency in even half of the twenty exercises included here. That's okay; understanding that it's a journey and not a destination is probably the most important step to

establishing a productive practice regimen, of which these exercises are just a small part. Take it a piece at a time, be patient with learning everything, and really listen for melodic bits and pieces to grab and use for your own.

## Exercise #2

This exercise is a good melodic study in two types of intervals (thirds and fourths), as well as scale sequences. In getting from the 2<sup>nd</sup> note of the sequence to the 3<sup>rd</sup> note (an interval of a fourth), the shapes are set up to require either a position shift or to bar the pinky finger on the same fret for both notes. This is easier than it looks. The last five notes of the phrase are cascading 3-note scale sequences, very useful in melodic improvisation.

Make sure these phrases sound smooth and fluid. There are several places rhythmic accents can emphasize melodic phrasing, especially the 1<sup>st</sup>, 3<sup>rd</sup>, and 6<sup>th</sup> notes of each 8-note phrase.

In the 3-string version, the shapes tabbed for the first three notes spell out an inverted triad; where a triad is normally spelled **R(root)-3-5**, these inversions spell out **3-5-R**. These are extremely useful triad shapes and fingerings to learn.

## Hanon #2

1

2 4 4 2 2 4

3 7 7-5-3-5-3 7

5-8 9-7-5-7-5 8

7-10 10-9-7-9-7 10

4

12-10-9-10-9 12

5-9 9-7-5-7-5 9

7-10 10-9-7-9-7 10

7

12-10-9-10-9 12

10-14 14-12-10-12-10 14

7-10 12-10-8-10-8 10

10

13-12-10-12-10 12

10-14 15-13-12-13-12 14

8-12 12-10-8-10-8 12

13

10-13 13-12-10-12-10 13

12-15 15-13-12-13-12 15

15 15

15-12-13-15-13-15 12

13-12-10-12-13-12 13

17 12

12-8-10-12-10-12 8

15-14-10-12-14-12-14 12

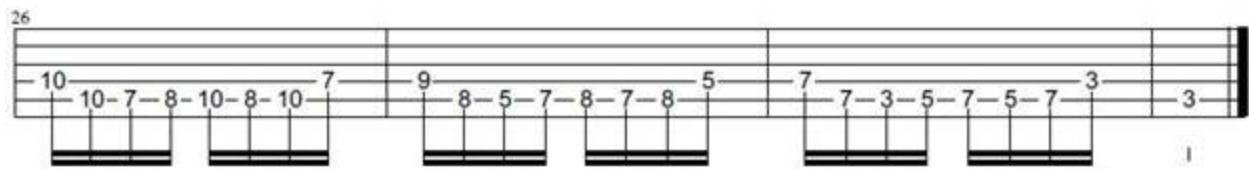
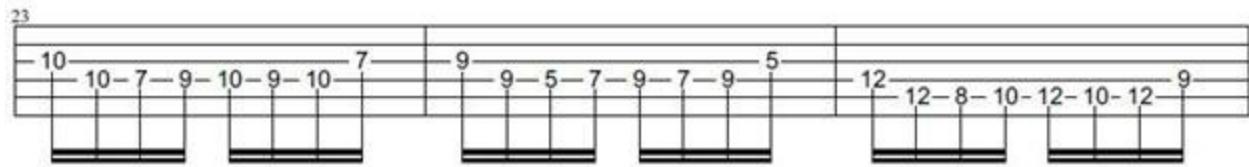
13-12-9-10-12-10-12 10

20

12-10-7-9-10-9-10 8

14-14-10-12-14-12-14 10

12-12-9-10-12-10-12 9



### Hanon #2 (3 str.)

1

T 2 2 5 3 5 3 2 5 3 4 7 5 7 5 3 7 5 5 9 7 9 7 5

A 3 2 5 3 5 3 2 5 3 4 7 5 7 5 3 7 5 5 9 7 9 7 5

B 3 2 5 3 5 3 2 5 3 4 7 5 7 5 3 7 5 5 9 7 9 7 5

4

8 7 10 9 10 9 7 5 4 5 7 5 7 5 4 7 5 6 9 7 9 7 5

7 8 10 9 10 9 7 10 9 10 12 10 12 10 9 7 6 10 8 10 8 6

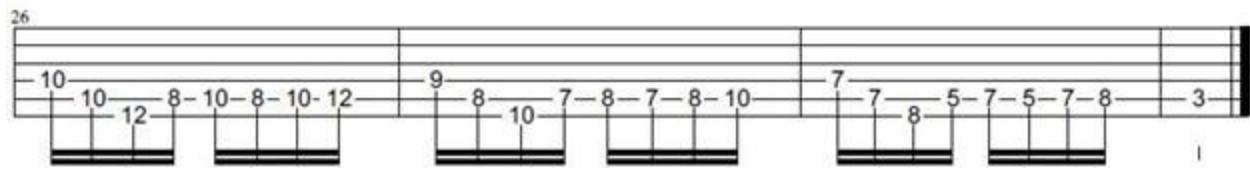
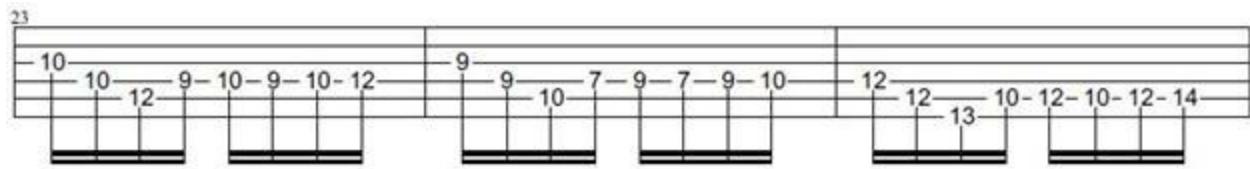
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13 13 13 17 15 17 15 13 16 15 15 18 17 18 17 15

15 15 15 16 13 15 13 15 17 13 13 14 12 13 12 13 15

17 12 12 10 12 10 12 13 15 14 12 14 12 14 16 13 12 14 10 12 10 12 14

20 12 12 9 10 9 10 12 14 14 12 14 12 14 15 12 12 14 10 12 10 12 14



### Hanon #2 (full)

1

2 4

0-3 3-2-0-2-0 3 1-5 5-3-2-3-2 5 3-7 7-5-3-5-3 7

4

0-3 3-2-0-2-0 3 2-5 5-3-2-3-2 5 3-7 7-5-3-5-3 7

7

5-8 9-7-5-7-5 8 7-10 10-9-7-9-7 10 8-12 12-10-9-10-9 12

10

5-9 9-7-5-7-5 9 7-10 10-9-7-9-7 10 9-12 12-10-9-10-9 12

13

14- 12- 10- 12- 10- 14      7- 10- 12- 10- 8- 10- 8- 10      9- 12- 13- 12- 10- 12- 10- 12

16

15- 13- 12- 13- 12- 14      8- 12- 12- 10- 8- 12- 12- 10- 13- 13- 12- 10- 10- 13

19

12- 15- 15- 13- 12- 13- 12- 15- 13- 17- 17- 15- 15- 13- 15- 13- 17

21

15- 19- 19- 17- 15- 17- 15- 19- 17- 20- 20- 19- 17- 19- 17- 20

23

20- 20- 17- 18- 20- 18- 20- 17- 19- 18- 15- 17- 18- 17- 18- 15

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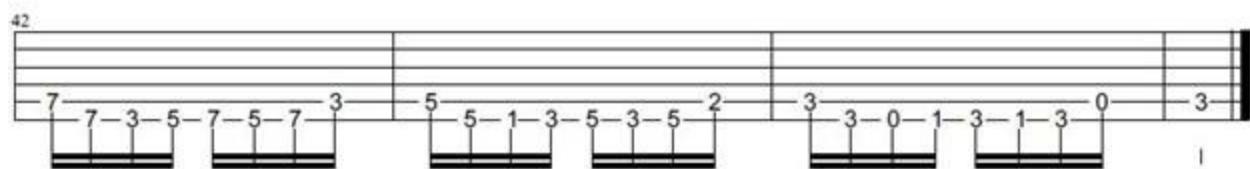
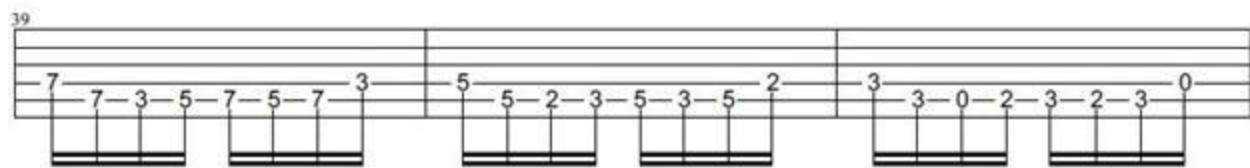
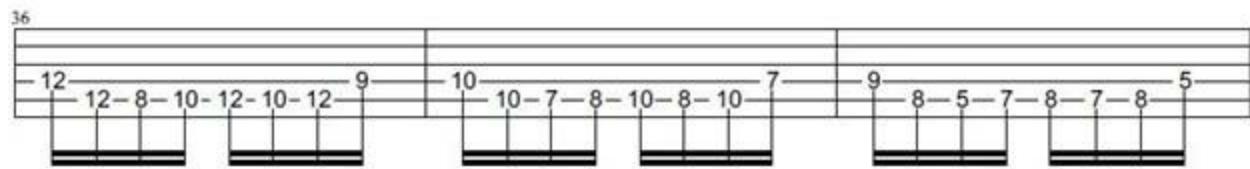
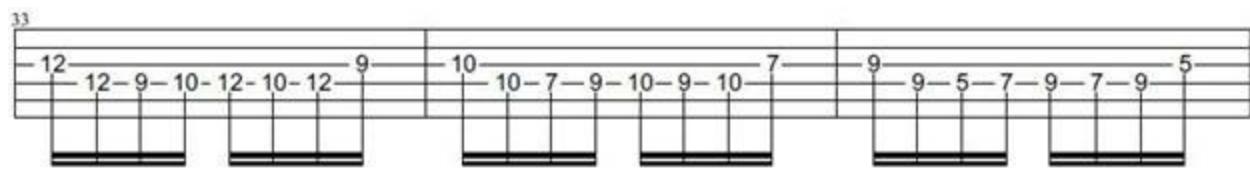
17- 17- 13- 15- 17- 15- 17- 13- 15- 15- 12- 13- 15- 13- 15- 12

27

13- 13- 10- 12- 13- 12- 13- 10- 12- 12- 8- 10- 12- 10- 12- 8- 15- 14- 10- 12- 14- 12- 14- 12

30

13- 12- 9- 10- 12- 10- 12- 10- 12- 10- 7- 9- 10- 9- 10- 8- 14- 14- 10- 12- 14- 12- 14- 10

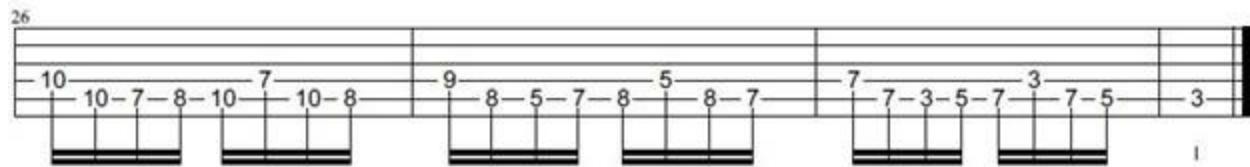
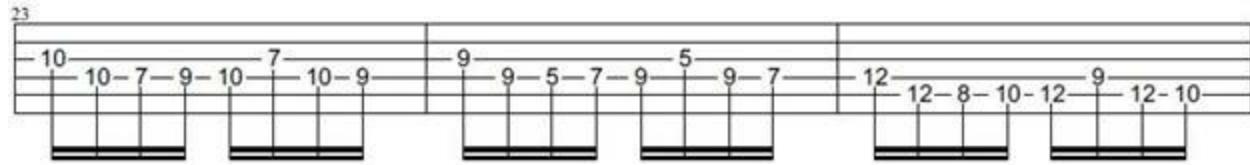
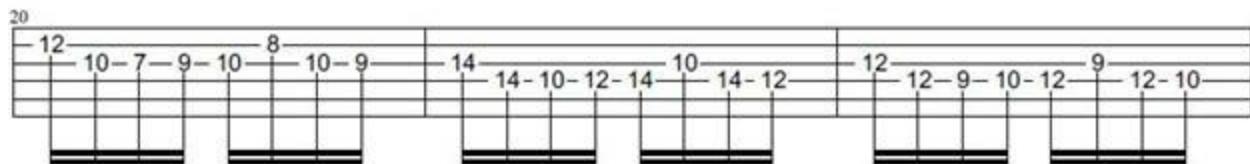
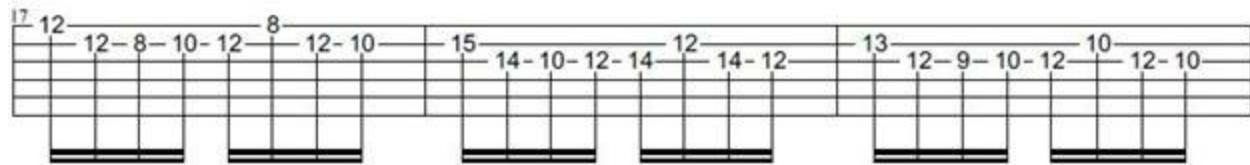
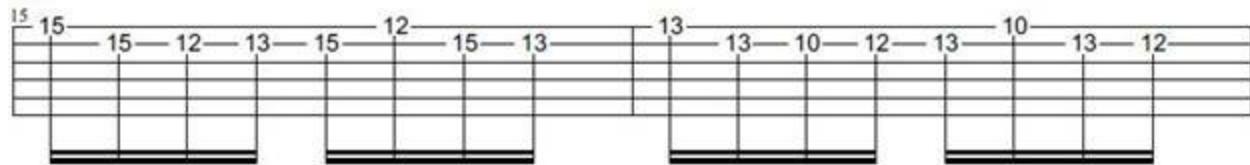
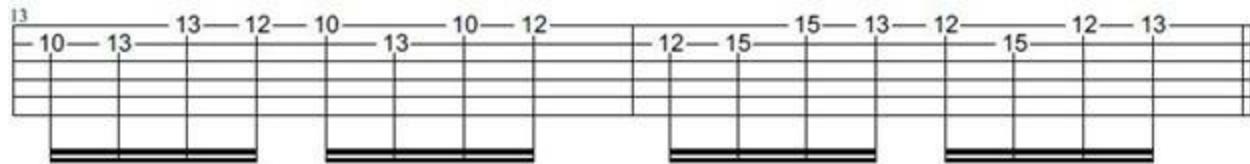


### Exercise #3

This exercise is identical to Exercise #2, with the last three notes reversing back to where the scale sequence began, rather than continuing the stepwise sequence in the same direction. Back-and-forth scale sequencing is another useful melodic device. Remember to keep the pinky finger (index finger on the 3-string version) barred for the perfect fourth intervals, and ready to shift for the augmented fourths and the G-B string shapes.

**Hanon #3**

The image shows four staves of a guitar tablature for Hanon #3. Each staff is labeled with a letter (T, A, B, G) and a number (1, 2, 4, 7, 10) above it. The staffs represent the top four strings of a guitar. Each staff contains a sequence of notes with specific fingerings indicated by numbers above the notes. The notes are grouped into measures by vertical bar lines. The first staff (T) starts with a 1 and ends with a 2. The second staff (A) starts with a 2 and ends with a 4. The third staff (B) starts with a 4 and ends with a 7. The fourth staff (G) starts with a 7 and ends with a 10. The fifth staff (T) starts with a 10 and ends with a 1. The tablature uses vertical lines to represent the strings and horizontal lines to represent the frets. Fingerings are shown as numbers above the notes, and string shapes are indicated by the numbers 1, 2, 3, 4, and 5.



### Hanon #3 (3 str.)

1

2 2 5 3 2 3 5 3 4 7 5 3 5 7 5 5 9 7 5 7 9

3 2 5 3 2 3 5 3 4 7 5 3 5 7 5 5 9 7 5 7 9

4

7 10 9 7 9 10 5 4 5 7 5 4 5 7 5 6 9 7 5 7 9

8 7 10 9 7 9 10 5 4 5 7 5 4 5 7 5 6 9 7 5 7 9

7

7 8 10 9 7 9 10 9 10 12 10 9 10 12 6 7 10 8 6 8 10

9 7 10 9 7 9 10 10 9 12 10 9 10 12 7 6 7 10 8 6 8 10

10

8 12 10 8 10 12 10 10 13 12 10 12 13 12 12 15 13 12 13 15

9 8 12 10 8 10 12 10 10 13 12 10 12 13 12 12 15 13 12 13 15

13

13 17 15 13 15 17 15 16 15 15 18 17 15 17 18

14 13 17 15 13 15 17 16 15 15 18 17 15 17 18

15

15 16 17 15 17 15 17 13 13 14 16 13 15 13 16

15 16 17 15 17 15 17 13 13 14 16 13 15 13 16

17

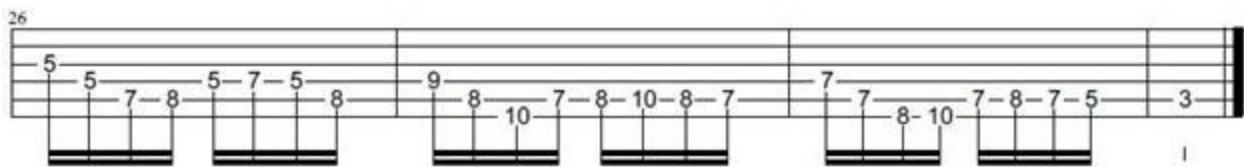
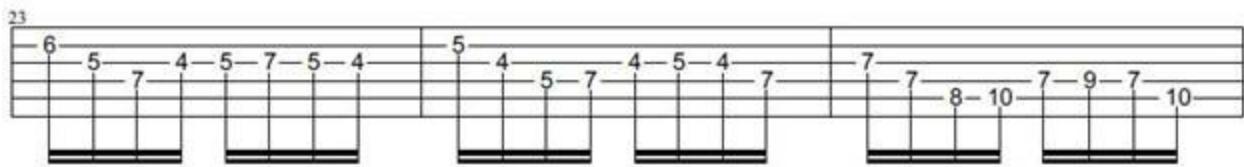
12 12 12 14 12 13 12 14 10 10 10 12 10 12 8 8 9 10 8 10 8 10

12 12 12 14 12 13 12 14 10 10 10 12 10 12 8 8 9 10 8 10 8 10

20

7 6 7 9 6 8 6 9 10 9 10 12 9 10 9 12 8 7 9 10 7 9 7 10

6 7 9 6 8 6 9 10 9 10 12 9 10 9 12 8 7 9 10 7 9 7 10



### Hanon #3 (full)

1

T 2  
A 4

0-3 3-2 0-3 0-2 1-5 5-3-2 5 2-3 3-7 7-5-3 7 3-5

4

5-8 8-7-5 8 5-7 2-5 5-3-2 1 5 2-3 3-7 7-5-3 7 3-5

7

5-8 9-7-5 8 5-7 7-10 10-9-7 10 7-9 8-12 12-10-9 12 9-10

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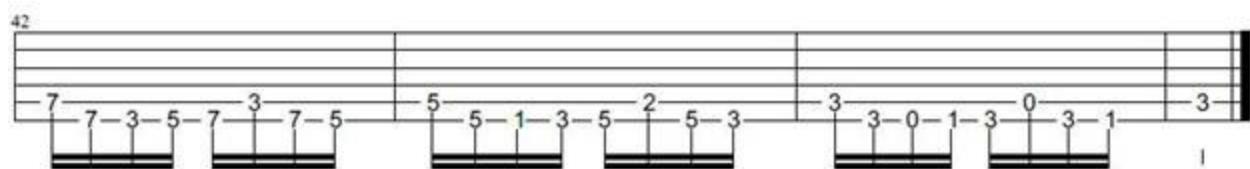
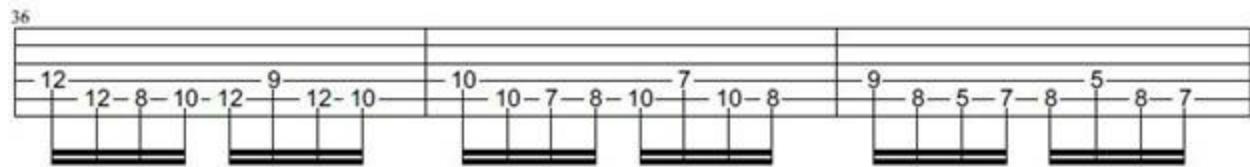
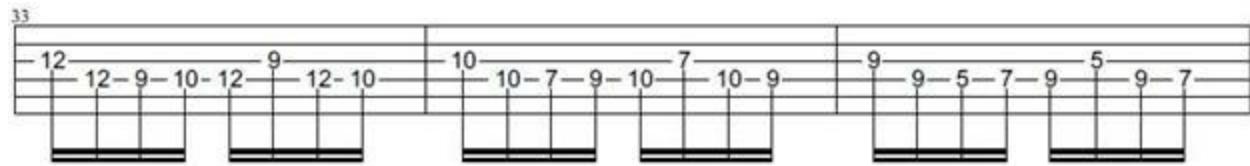
16

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#### Exercise #4

This time the pinky finger barring required for the fourth interval occurs in the middle of the 8-note exercise phrase, on the 4<sup>th</sup> and 5<sup>th</sup> notes. It may actually be simpler at first to break the phrase into two halves. In scale degree terms, the first four notes go **1-2-1-3**, sort of a mini pedal point, while the second half spells out **6-5-4-3**. Try running each half up and down the fretboard in sequence a few times before putting the two halves together.

The 3-string version features the same inverted triad shapes we saw in #2 and #3.

**Hanon #4**

1

4

7

10

13

- 10 - 12 - 10 - 13 - 13 - 12 - 10 - 13 - 12 - 13 - 12 - 15 - 15 - 13 - 12 - 15 -

15 - 15 - 13 - 15 - 15 - 12 - 13 - 15 - 12 - 13 - 12 - 13 - 13 - 10 - 12 - 13 - 10 -

17 - 12 - 10 - 12 - 12 - 8 - 10 - 12 - 8 - 15 - 13 - 15 - 14 - 10 - 12 - 14 - 12 - 13 - 12 - 9 - 10 - 12 - 10 -

20

- 12 - 10 - 12 - 10 - 7 - 9 - 10 - 8 - 14 - 12 - 14 - 14 - 10 - 12 - 14 - 10 - 12 - 10 - 12 - 12 - 9 - 10 - 12 - 9 -

23

- 10 - 9 - 10 - 10 - 7 - 9 - 10 - 7 - 9 - 7 - 9 - 9 - 5 - 7 - 9 - 5 - 12 - 10 - 12 - 12 - 8 - 10 - 12 - 9 -

26

- 10 - 9 - 10 - 10 - 7 - 8 - 10 - 7 - 9 - 7 - 9 - 8 - 5 - 7 - 8 - 5 - 7 - 5 - 7 - 7 - 3 - 5 - 7 - 3 - 3 -

### Hanon #4 (3 str.)

The diagram shows a six-line staff for a three-string instrument. The strings are labeled T (top), A (middle), and B (bottom) from left to right. Fingerings are indicated above the staff, and strumming patterns are shown as horizontal strokes below the staff. The staff is divided into measures by vertical bar lines. Fingerings are indicated above the staff, and strumming patterns are shown as horizontal strokes below the staff.

Measure 1: T 2, A 4, B 3. Fingerings: 3-5-3, 2-5-3-2, 5-7-5, 3-4, 7-5-3, 7-8-7, 5-5, 9-7-5. Strumming: [x] [x] [x] [x] [x] [x]

Measure 4: Fingerings: 8-10-8, 7-10-9-7, 5-7-5, 4-5, 7-5-4, 7-9-7, 5-6, 9-7-5. Strumming: [x] [x] [x] [x] [x] [x] [x] [x]

Measure 7: Fingerings: 9-10-9, 7-10-9-7, 10-12-10, 9-10, 12-10-9, 7-9-7, 6-7, 10-8-6. Strumming: [x] [x] [x] [x] [x] [x] [x] [x]

Measure 10: Fingerings: 9-10-9, 8-12-10-8, 10-12-10, 10-10, 13-12-10, 12-14-12, 12-12, 15-13-12. Strumming: [x] [x] [x] [x] [x] [x] [x] [x]

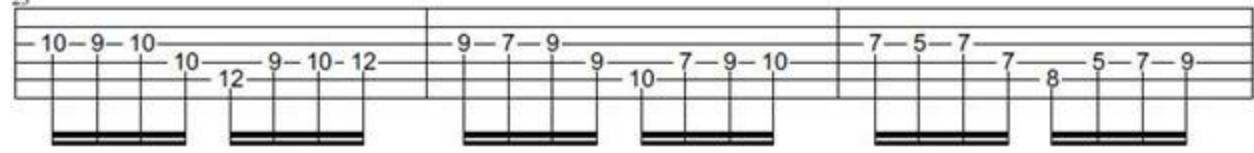
Measure 13: Fingerings: 14-16-14, 13-13, 17-15-13, 16-16, 17-16, 15-15, 18-17-15. Strumming: [x] [x] [x] [x] [x] [x] [x] [x]

Measure 15: Fingerings: 15-15, 18-15, 15-15, 16-17, 15-17, 13-13, 17-17, 13-13, 14-16, 13-15. Strumming: [x] [x] [x] [x] [x] [x] [x] [x] [x] [x]

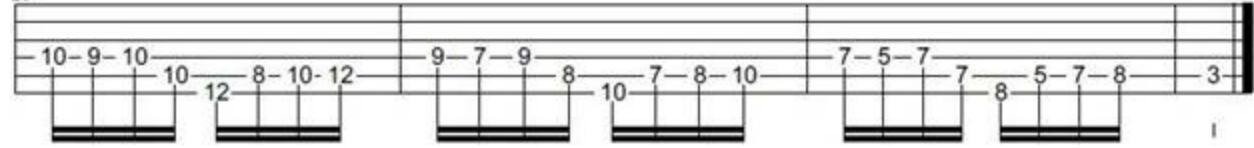
Measure 17: Fingerings: 12-12, 12-12, 12-14, 12-13, 10-10, 13-10, 10-10, 10-12, 10-12, 8-8, 12-12, 12-9-10-12, 10-10. Strumming: [x] [x]

Measure 20: Fingerings: 7-10, 7-10, 10-7-9-10, 8-8, 10-10, 12-9, 10-10, 10-12, 9-10, 8-8, 10-7, 9-10, 7-9. Strumming: [x] [x]

23



26



### Hanon #4 (full)

1      2      3      4      2      3      4      2      3      4      2      3      4

1      3      1      5      5      3      2      5      3      5      3      7      7

5      7      5      8      8      7      5      8      2      3      2      5      5      3      2      5      3      5      3      7      7      5      3      7

5      7      5      8      9      7      5      8      7      8      7      10      10      9      7      10      8      10      8      12      12      10      9      12

5      7      5      9      9      7      5      9      7      9      7      10      10      9      7      10      9      10      9      12      12      10      9      12

13

10-12-10-14 14-12-10 14 | 7-9-7-10 12-10-8 10 | 9-10-9-12 13-12-10 12

16

10-12-10-14 15-13-12 14 | 8-10-8-12 12-10-8 12 | 10-12-10-13 13-12-10 13

19

12-13-12-15 15-13-12 15 | 13-15-13-17 17-15-13 17

21

15-17-15-18 19-17-15 18 | 17-18-17-20 20-19-17 20

23

20-19-20 20-17-18-20 17 | 19-17-19 18-15-17-18 15

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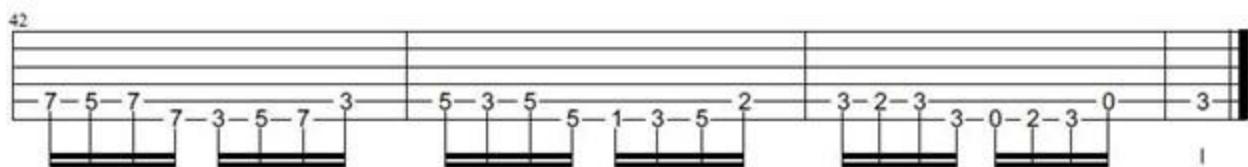
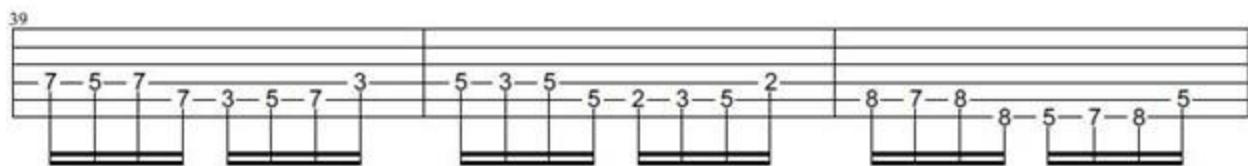
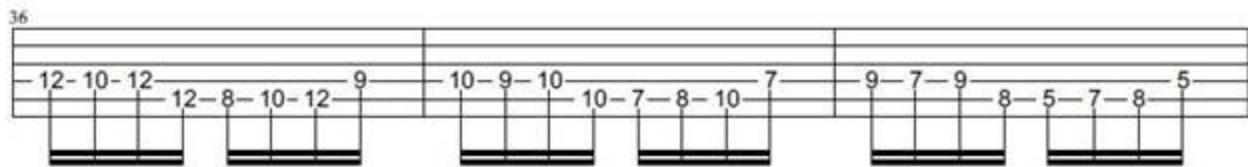
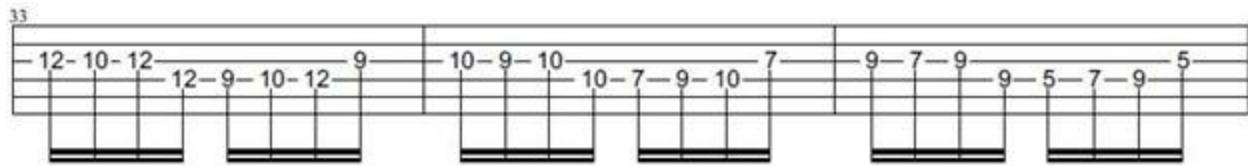
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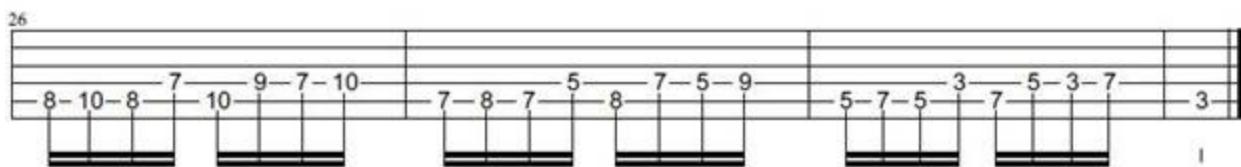
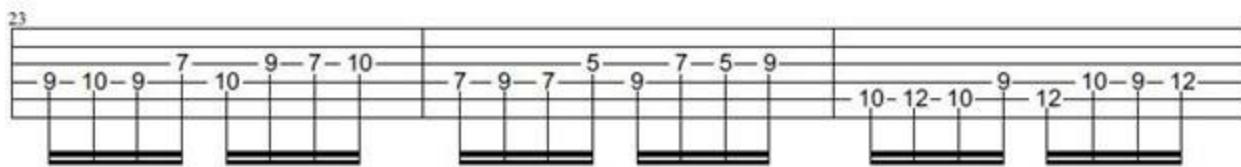
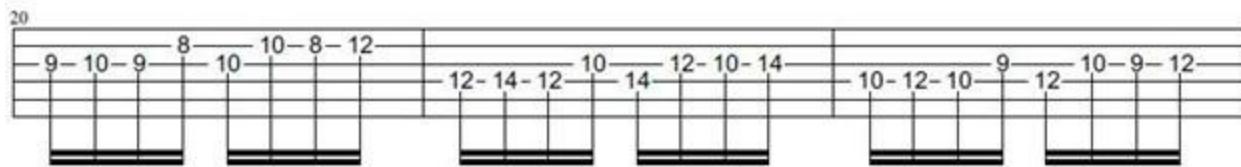
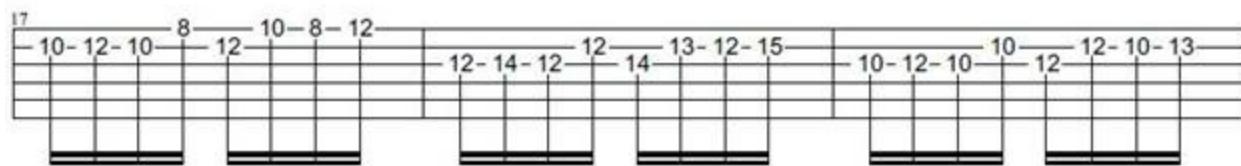
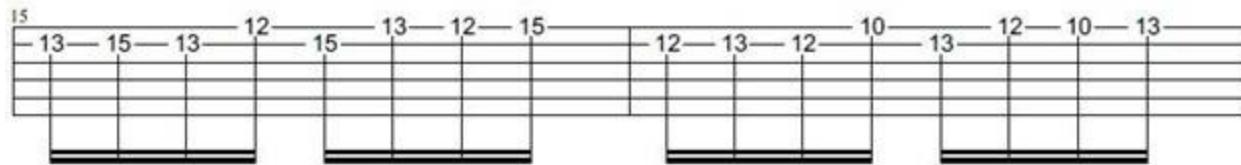
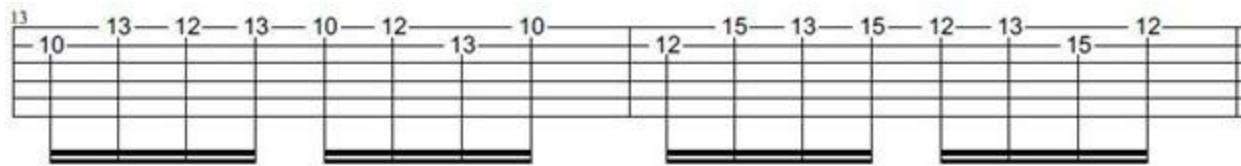
## Exercise #5

As with Exercise #4, this one is simpler to learn, and features additional hidden melodic phrases, if you break the 8-note phrase into two halves, and practice each half separately, up through the scale and back down. The first half sounds especially cool when run sequentially through a scale.

There is a 3-string version and an alternate 2-string version tabbed for this exercise. As with all the exercises in this book, review each variation with an ear for melodic phrases you can use in your own playing.

### Hanon #5

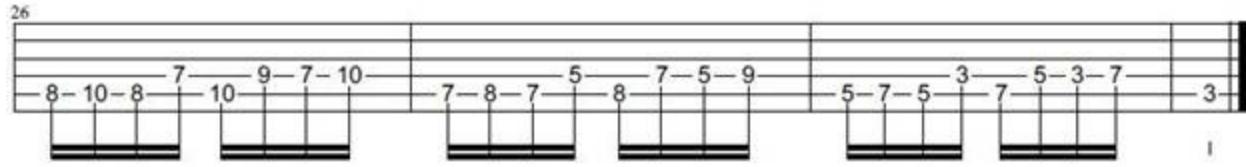
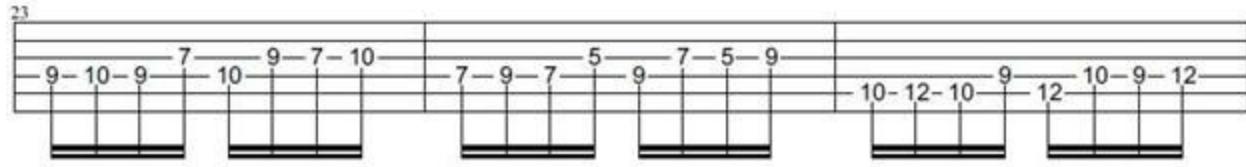
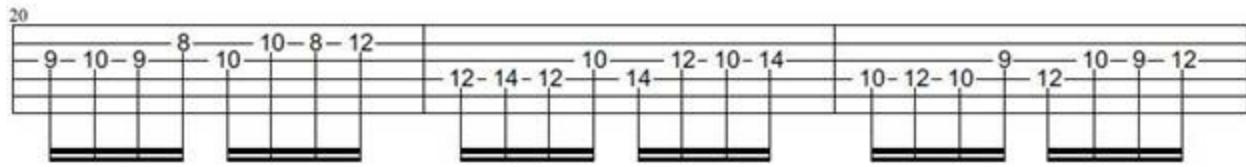
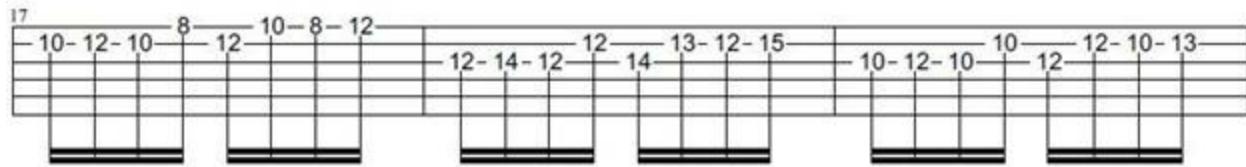
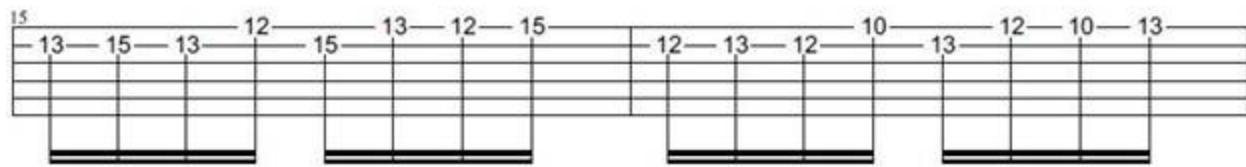
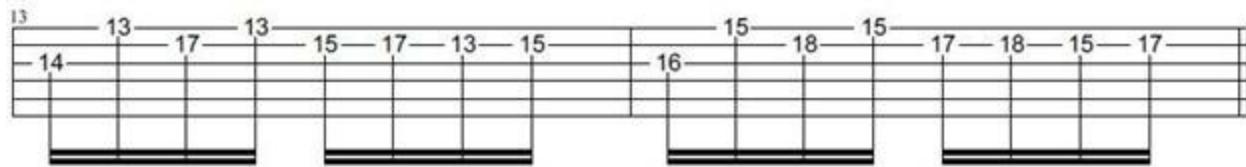
The tablature consists of four horizontal staves, each representing a different section of the exercise. The first staff (T) starts with a 2 and ends with a 4. The second staff (A) starts with a 4 and ends with a 7. The third staff (B) starts with a 4 and ends with a 10. The fourth staff (C) starts with a 7 and ends with a 10. Each staff shows a sequence of notes on three strings (A, D, G) with specific fingerings (1, 2, 3, 4) and picking patterns (up, down, up, down). The tablature is divided into four measures by vertical bar lines.



### Hanon #5 (3 str.)

The diagram shows four staves of fingerings for a three-string exercise. Each staff is numbered 1, 4, 7, and 10 from top to bottom. The strings are labeled T (Top), A (Middle), and B (Bottom). Fingerings are indicated by numbers above the strings, and corresponding fingerings are shown below each staff. The fingerings are as follows:

- Staff 1: 2-5-2, 3-5-2-3, 4-7-4, 5-7-3-5, 5-9-5, 7-9-5-7
- Staff 4: 7-10-7, 9-10-7-9, 5-7-5, 5-7-4-5, 6-9-6, 7-9-5-7
- Staff 7: 8-10-8, 9-10-7-9, 10-12-10, 10-12-9-10, 7-10-7, 8-10-6-8
- Staff 10: 8-12-8, 10-12-8-10, 10-13-10, 12-13-10-12, 12-15-12, 13-15-12-13



### Hanon #5 (alt.)

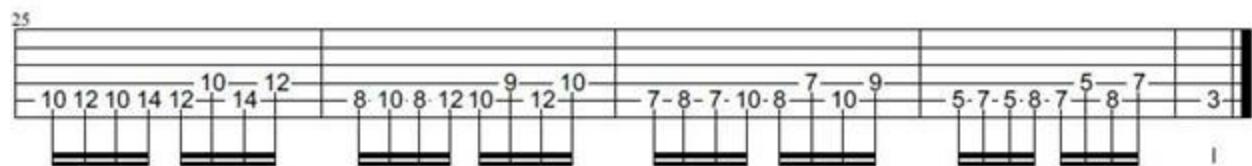
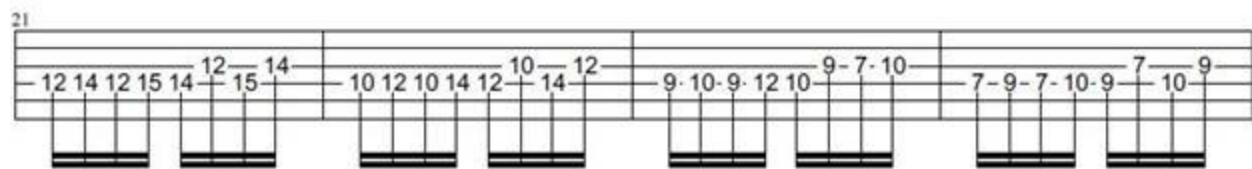
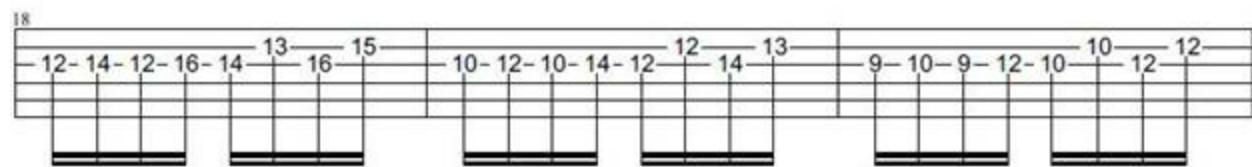
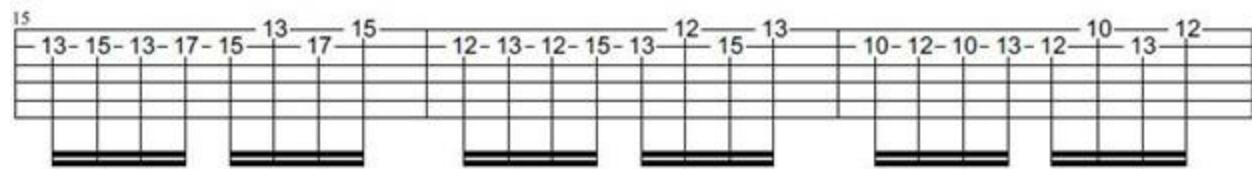
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### Hanon #5 (full)

The image shows a six-string guitar neck with four staves of music. The top staff is a rhythmic pattern of eighth and sixteenth notes. The following three staves are numbered 1, 4, 7, and 10, representing different positions along the neck. Each staff contains a sequence of notes with specific fingerings indicated by numbers above the strings. The strings are labeled T (Top), A, and B (Bottom) on the left. The neck has six vertical frets. The music consists of a repeating pattern of sixteenth-note exercises designed to develop finger strength and coordination.

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5 9-7-9-5-7 8 5 7 10-9-10-7-9 10 7 8 12-10-12-9-10 12 9

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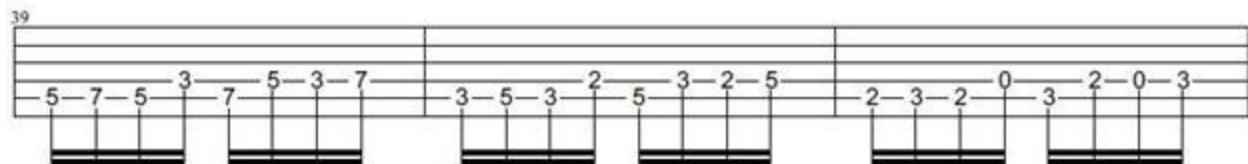
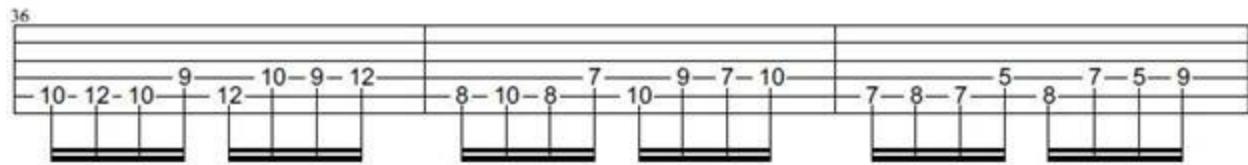
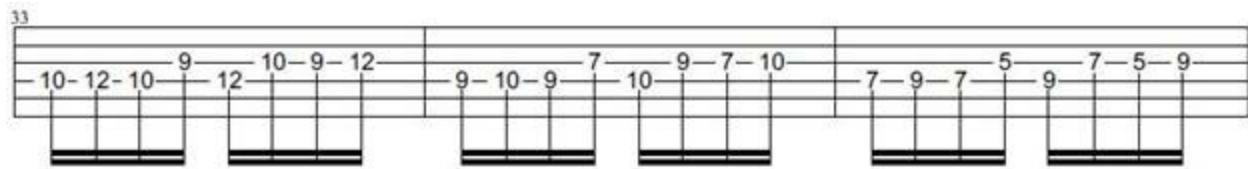
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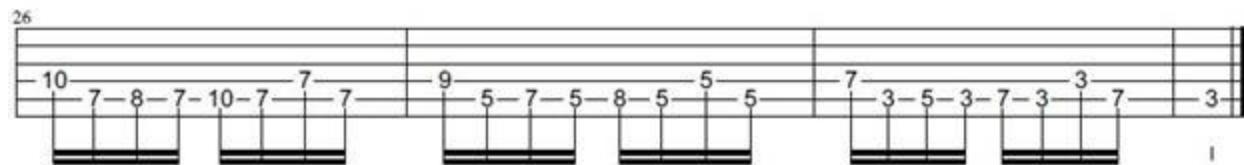
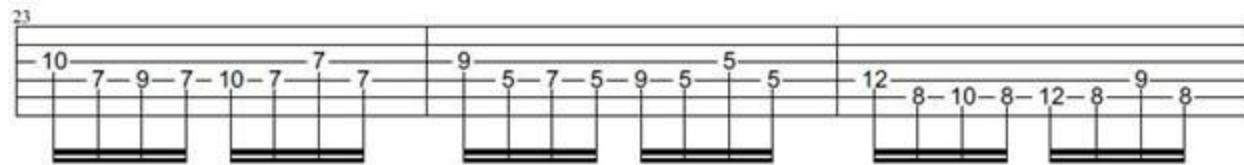
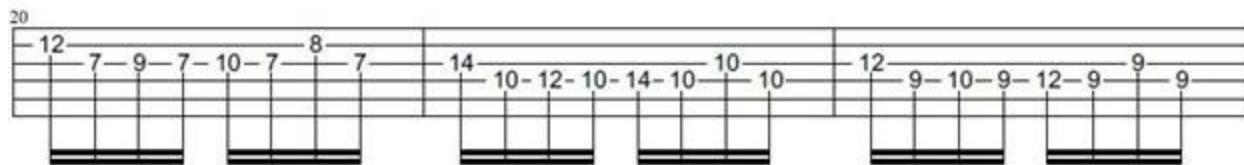
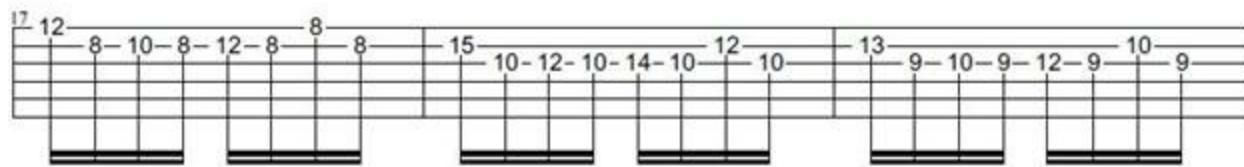
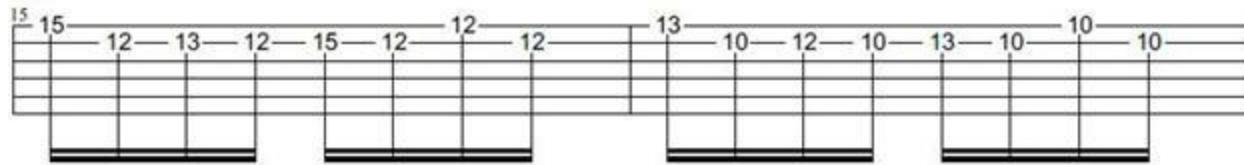
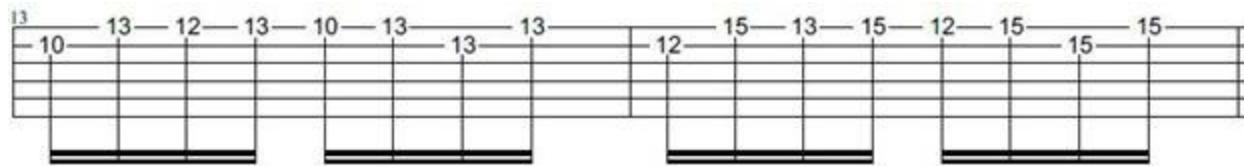


## Exercise #6

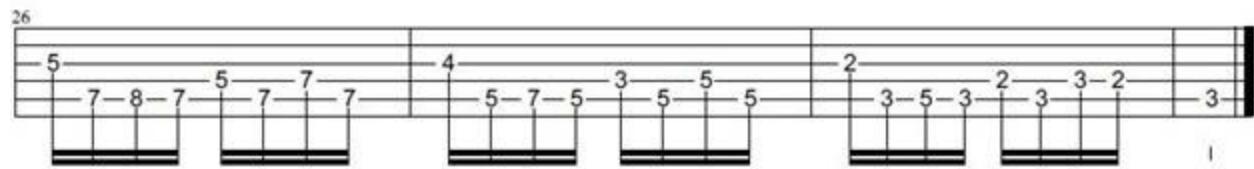
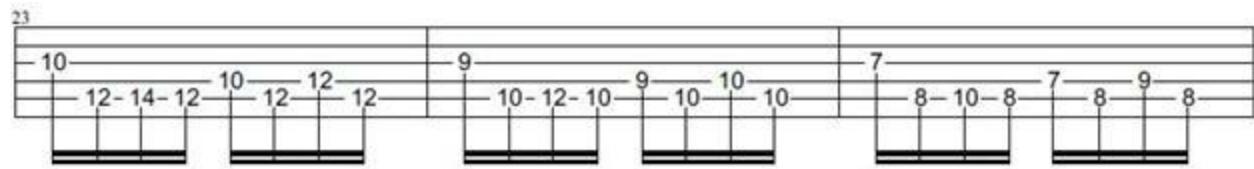
This exercise is all pedal point, using the 6<sup>th</sup> scale degree as the pivot note, and a descending scale phrase playing against it. Interval spelling for the ascending phrase goes **1-6-5-6-4-6-3-6**. The 3-string version is a great test of the picking hand, as no two consecutive notes are on the same string for the ascending shapes.

**Hanon #6**

The tablature consists of four horizontal staves, each representing a string (B, A, E) of a guitar. The strings are labeled T (Top), A, and B from top to bottom. The tablature is divided into four measures. Measure 1: B string (T) has a 2 over it, A string (A) has a 4 over it, and E string (B) has a 1 over it. Fret numbers 3, 5, 7, 3, 7, 7 are marked on the B string. Fret numbers 5, 9, 7, 9, 5, 9, 8, 9 are marked on the A string. Fret numbers 7, 10, 9, 10, 7, 10, 10, 10 are marked on the E string. Measure 2: B string (T) has a 1 over it, A string (A) has a 5 over it, and E string (B) has a 1 over it. Fret numbers 12, 10, 12, 9, 12, 12 are marked on the B string. Fret numbers 5, 9, 7, 9, 5, 9, 9, 9 are marked on the A string. Fret numbers 7, 10, 9, 10, 7, 10, 10, 10 are marked on the E string. Measure 3: B string (T) has a 1 over it, A string (A) has a 10 over it, and E string (B) has a 7 over it. Fret numbers 9, 12, 10, 12, 9, 12, 12 are marked on the B string. Fret numbers 10, 14, 12, 14, 10, 14, 14, 14 are marked on the A string. Fret numbers 7, 12, 10, 12, 8, 12, 10, 12 are marked on the E string. Measure 4: B string (T) has a 10 over it, A string (A) has a 10 over it, and E string (B) has a 8 over it. Fret numbers 9, 13, 12, 13, 10, 13, 12, 13 are marked on the B string. Fret numbers 10, 15, 13, 15, 12, 15, 14, 15 are marked on the A string. Fret numbers 8, 12, 10, 12, 8, 12, 12, 12 are marked on the E string.



## Hanon #6 (3 str.)



### Hanon #6 (full)

The music is arranged on a guitar neck diagram with six strings and twelve frets. The neck is divided into four measures by vertical bar lines. The first measure (measures 1-2) starts at the 0th fret (T) and ends at the 3rd fret (A). The second measure (measures 3-4) starts at the 1st fret (B) and ends at the 5th fret (A). The third measure (measures 5-6) starts at the 3rd fret (B) and ends at the 7th fret (A). The fourth measure (measures 7-8) starts at the 5th fret (B) and ends at the 12th fret (A). The music consists of eighth-note patterns: measure 1: □ v □ v □ v □ v □ v □ v □ v □ v; measure 2: □ v □ v □ v □ v □ v □ v □ v □ v; measure 3: □ v □ v □ v □ v □ v □ v □ v □ v; measure 4: □ v □ v □ v □ v □ v □ v □ v □ v.

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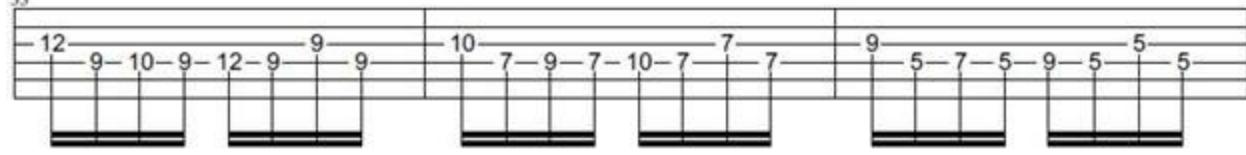
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13-10-12-10-13-10-10-10 12-8-10-8-12-8-8-8 15-10-12-10-14-10-12-10

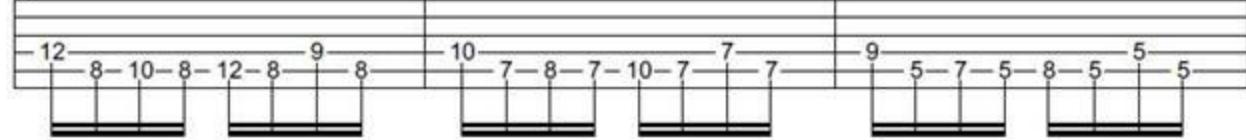
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13-9-10-9-12-9-10-9 12-7-9-7-10-7-8-7 10-5-7-5-9-5-6-5

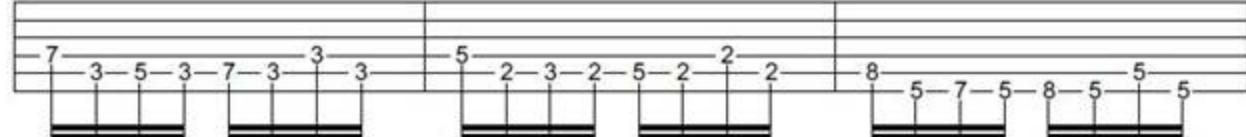
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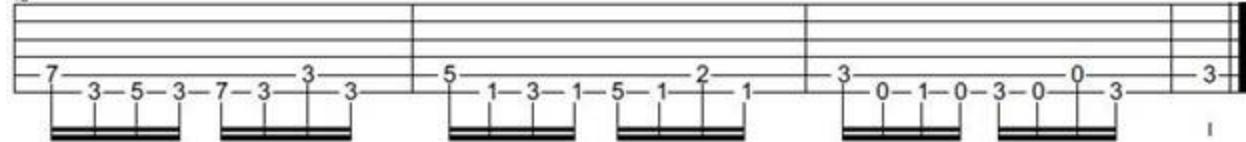
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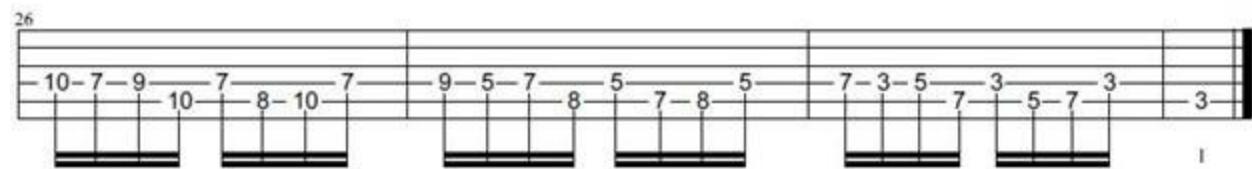
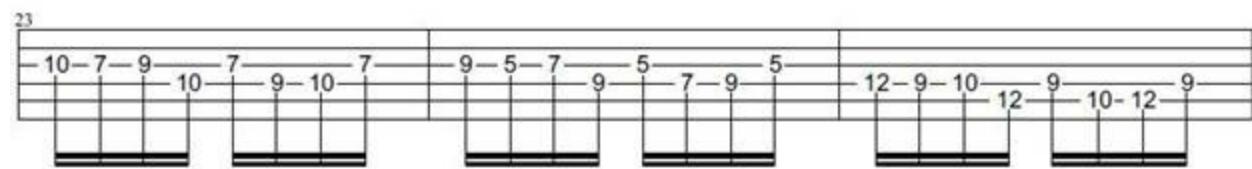
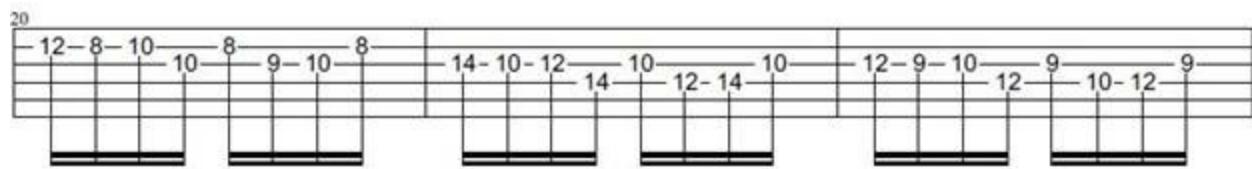
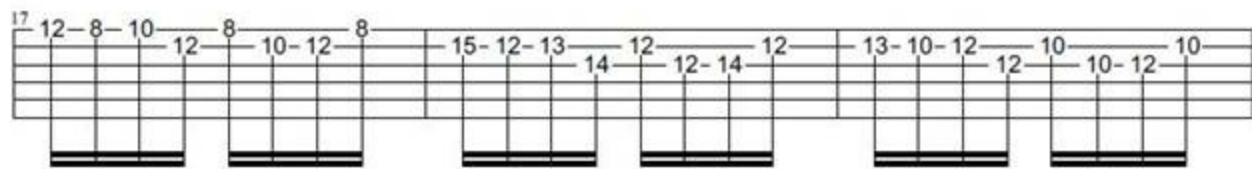
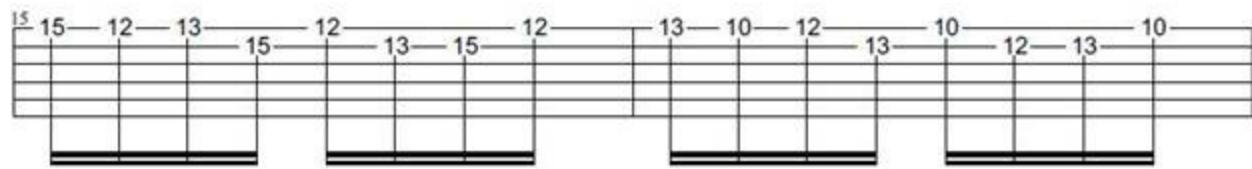
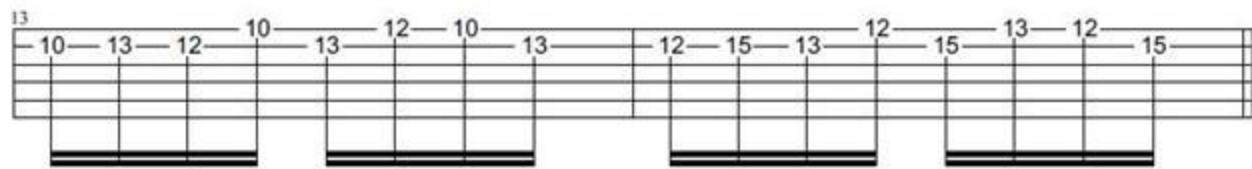


### Exercise #7

This exercise is relatively simple if you are familiar with running scales up and back in thirds. Of all the various intervals, thirds are probably the most important to get the hang of, both in learning scales and for melodic phrasing.

### Hanon #7

The image shows four staves of fingerings for the treble clef staff of a musical score. The staves are labeled 1, 4, 7, and 10 from top to bottom. Each staff contains a series of vertical lines with numbers indicating fingerings. The first staff (T 2) has fingerings: 3-7-5, 3-7, 5-3, 7, 5-8-7, 5, 8, 7-5, 8, 7-10-8, 7, 10, 9-7, 10. The second staff (T 4) has fingerings: 8-12-10, 9, 12, 10-9, 12, 5-9-7, 5, 9, 7-5, 9, 7-10-9, 7, 10, 9-7, 10. The third staff (T 7) has fingerings: 9-12-10, 9, 12, 10-9, 12, 10-14-12, 10, 14, 12-10, 14, 7-10-9, 8, 10, 10-8, 10. The fourth staff (T 10) has fingerings: 9-12-10, 10, 12, 12-10, 12, 10-14-12, 12, 14, 13-12, 14, 8-12-10, 8, 12, 10-8, 12.



### Hanon #7 (full)

1   □ v □ v □ v □ v □ v   □ v □ v □ v □ v □ v   □ v □ v □ v □ v □ v

**T** 2   **A** 4   **B**

0-3-1-0   3-2-0-3   1-5-3-2-5-3-2-5

3-7-5-3-7-5-3-7

5-8-7-5-8-7-5-8   2-5-3-2-5-3-2-5

3-7-5-3-7-5-3-7

5-8-7-5-8-7-5-8   7-10-8-7-10-9-7-10   8-12-10-9-12-10-9-12

5-9-7-5-9-7-5-9   7-10-9-7-10-9-7-10   9-12-10-9-12-10-9-12

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10-14-12 10-14-12-10-14 7-10-9 8-10-10-8 10 9-12-10 10-12-12-10 12

16

10-14-12 12-13-12 8-12-10 8-12-10-8 12 10-13-12 10-13-12-10 13

19

12-15-13 12-15-13-12-15 13-17-15 13-17-15-13-17 15-13-17

21

15-18-17 15-18-17-15-18 17-20-18 17-20-19-17 20

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20-17-19 20-17-18-20-17 19-15-17 18-15-17-15-18-15

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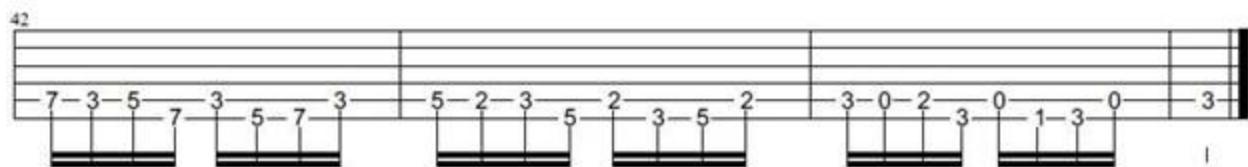
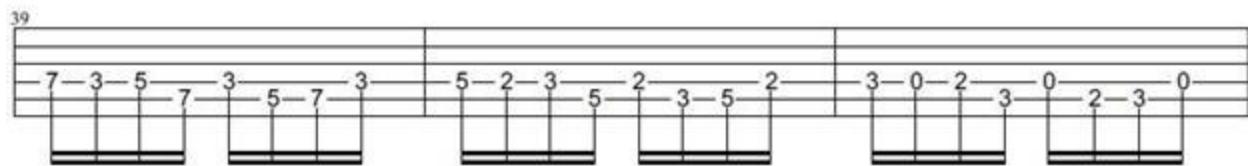
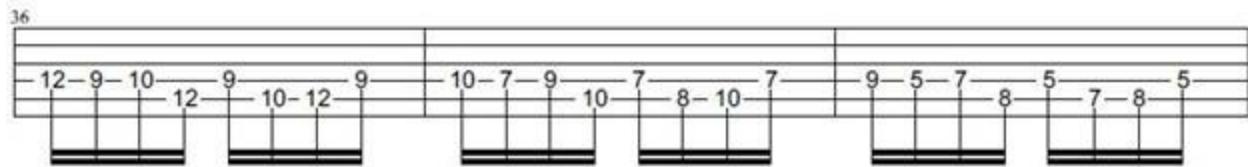
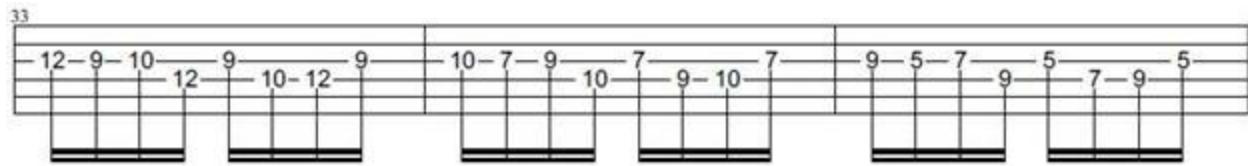
17-13-15 17-13-15-17-13 15-12-13 15-12-13-12-13-15-12

27

13-10-12 13-10-12-10 12-8-10 12-8-10-8 10-12 8 15-12-13 14-12-12-14-12

30

13-10-12 12-10-10 12-8-10 12-8-10-8 10-8 9-10 8 14-10-12 14-10-12-14-10



## Exercise #8

This exercise starts off with a straight **R-3-5** triad, then hitting the 6<sup>th</sup>, while the second half of the phrase goes stepwise back down the scale. Two different 3-string versions are tabbed here, one with the triad on two strings, the other with the triad shape across three strings. Definitely check out both ways; you can never know too many ways to play triads!

## Hanon #8

1

T 2  
A 4  
B 3-7 5-7 3-5 3 5-8 7-9 5-7 8 5 7-10 9-10 7-9 10 7

4

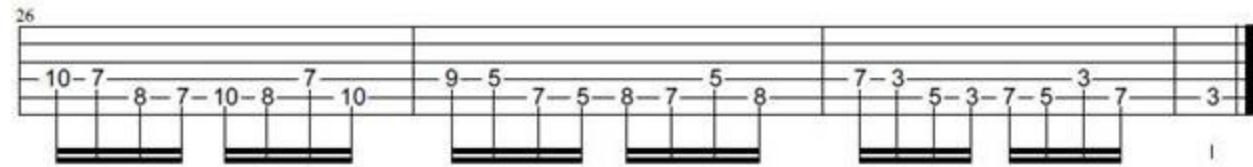
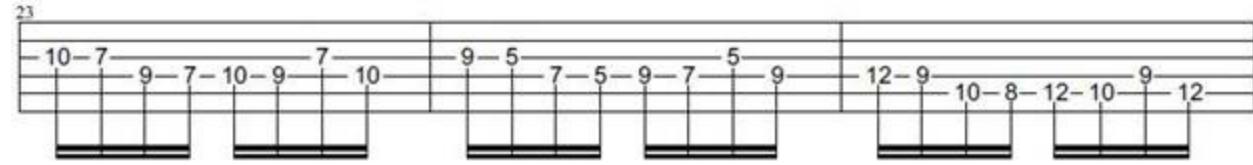
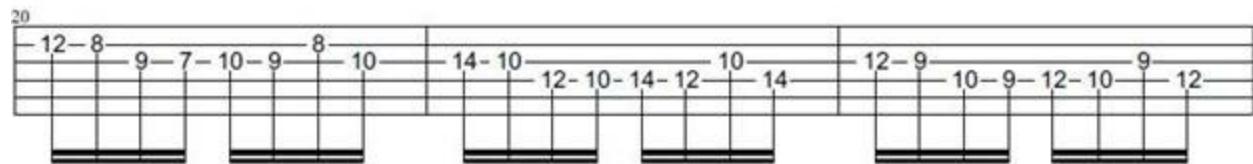
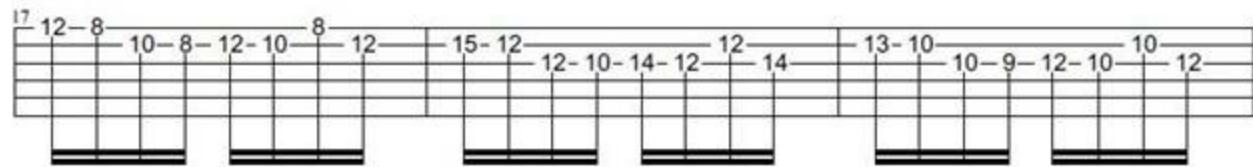
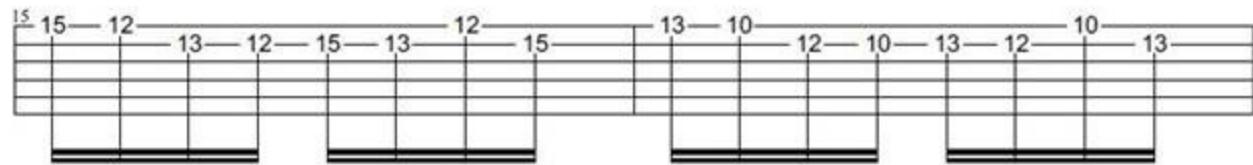
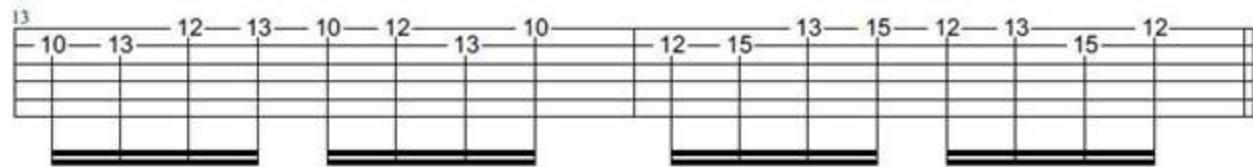
8-12 10-12 9-10 12 9 5-9 7-9 5-7 9 5 7-10 9-10 7-9 10 7

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9-12 10-12 9-10 12 9 10-14 12-14 10-12 14 10 7-10 10-12 8-10 10 8

10

9-12 12-13 10-12 12 10 10-14 13-15 12-13 14 12 8-12 10-12 8-10 12 8



### Hanon #8 (3 str.)

1

T 2  
A 4  
B

2-5 3-5-2-3 3-7 4 5-7-3-5 5-9 5 7-9-5-7

3 5 7 5 9 5 7

4

T  
A  
B 8

7-10 7 9-10-7-9 5 4-7 5 5-7-4-5 7 5-9 6 7-9-5-7

8 5 7 5 9 6 7 9 5 7

7

T  
A  
B 9

7-10 8 9-10-7-9 10 9-12 10 10-12-9-10 7 6-10 7 8-10-6-8

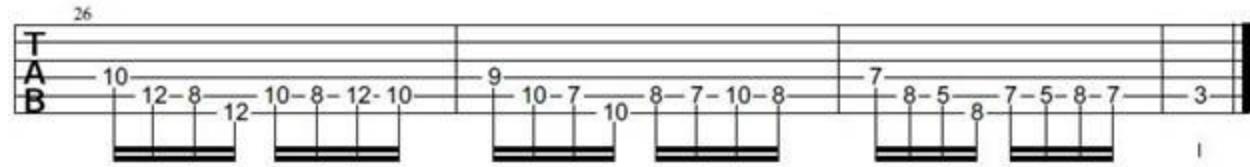
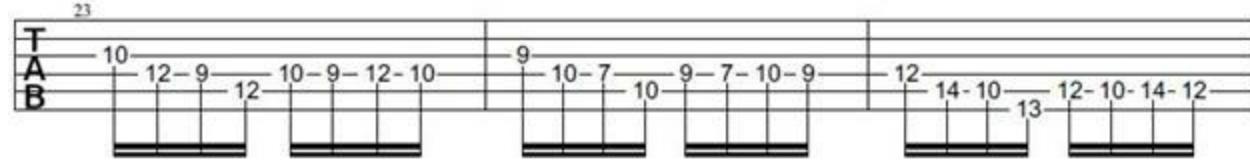
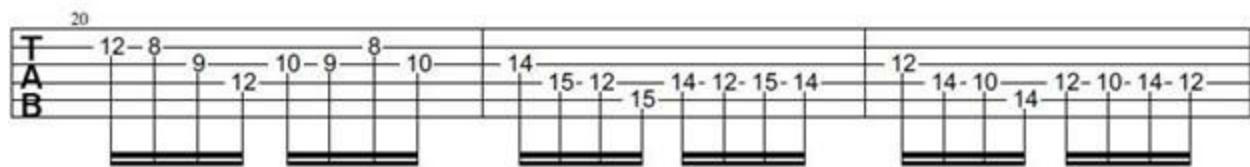
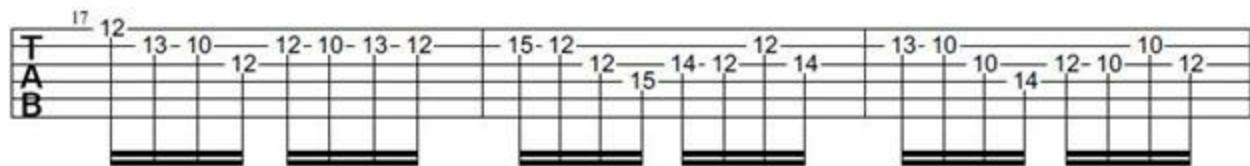
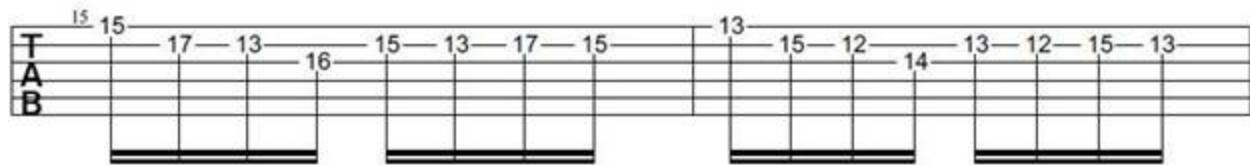
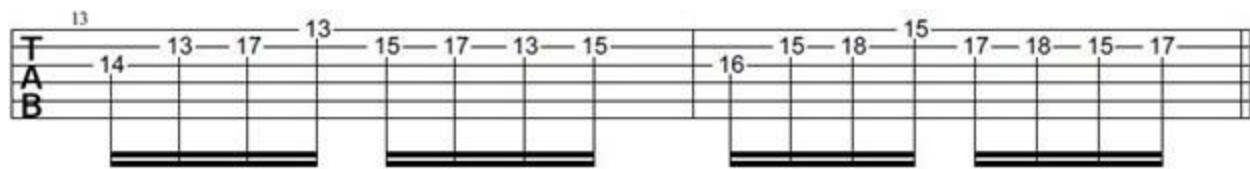
9 10 10 10 10 7 6 10 7 8 10 6 8

10

T  
A  
B 9

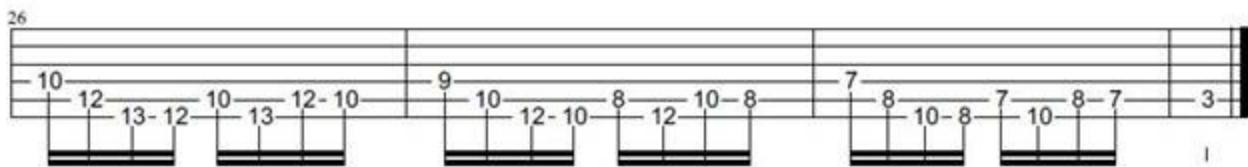
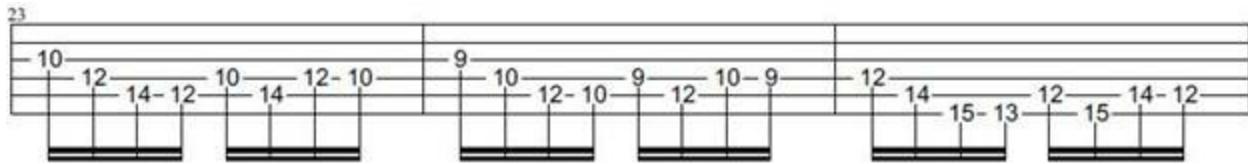
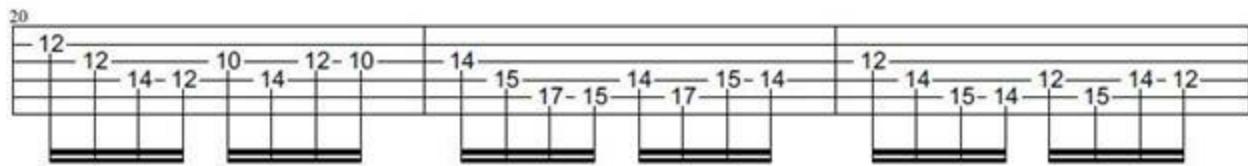
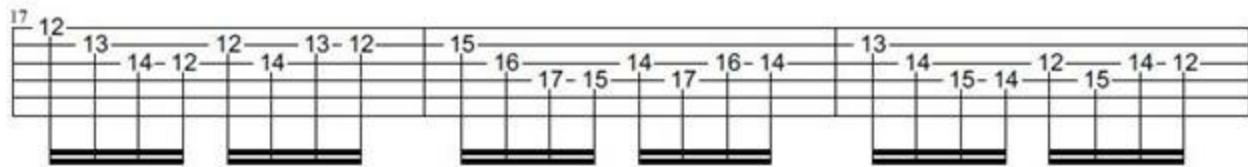
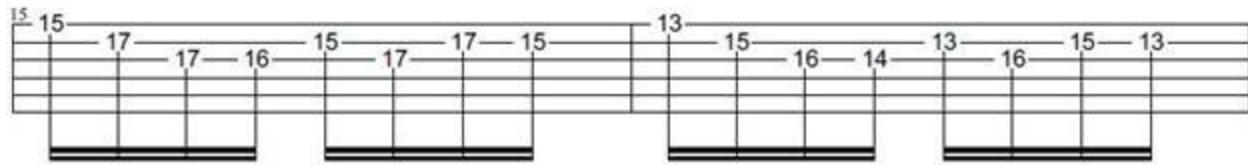
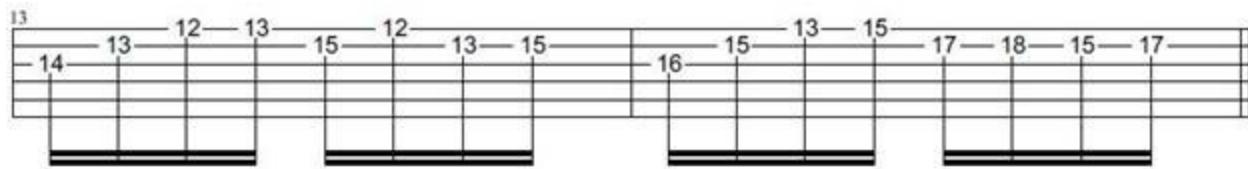
8-12 8 10-12-8-10 10 10-13 10 12-13-10-12 12 12-15 12 13-15-12-13

9 10 10 10 10 12 12 12 12 13 12 13 13 15 12 13



### Hanon #8 (3 str.) (alt)

The image shows four staves of a guitar tablature for Hanon #8 (3 str.) (alt). Each staff has three strings (T, A, B) and six frets. The tablature uses vertical lines to represent fingers and horizontal lines to represent strings. The first staff (measures 1-3) shows patterns like 0-2-0, 2-3, 3-2-4, 5-2, 3-5, 4-5, 7-4, 5-7. The second staff (measures 4-6) shows patterns like 5-7, 9-5, 7-9, 4-5, 3-5, 5-3, 4-5, 5-6, 7-5, 5-7. The third staff (measures 7-9) shows patterns like 6-8, 9-6, 7-9, 10-9, 8-10, 10-8, 9-10, 6-5-7, 8-5, 6-8. The fourth staff (measures 10-12) shows patterns like 8-7-8, 10-7, 8-10, 10-10, 8-10, 12-8, 10-12, 12-12, 10-12, 13-10, 12-13.



### Hanon #8 (full)

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Moderato

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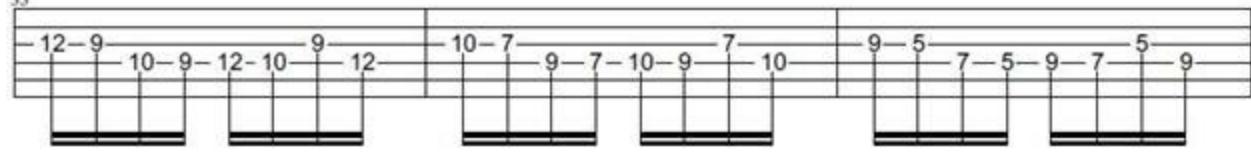
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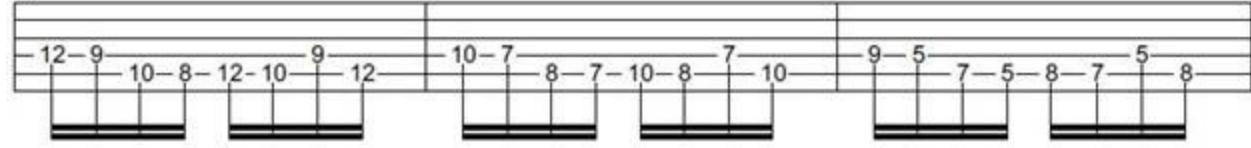
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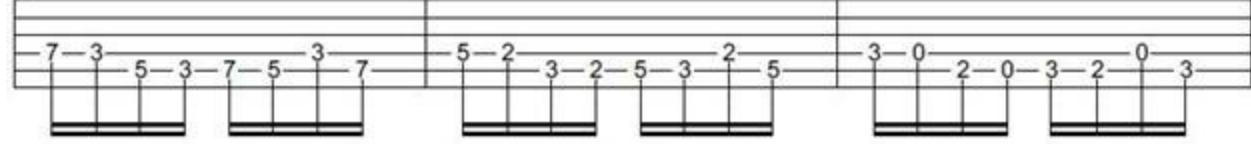
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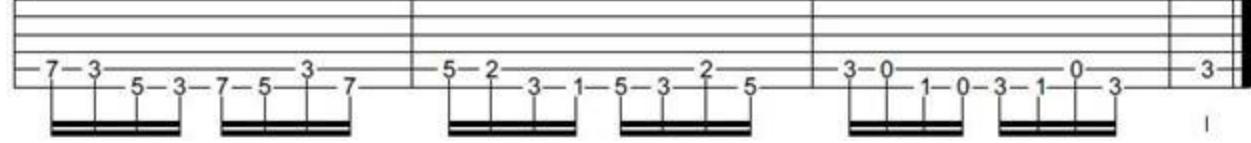
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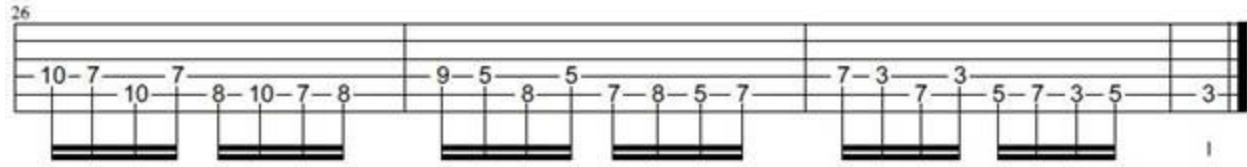
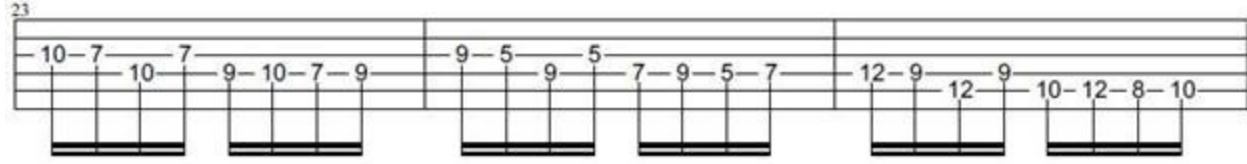
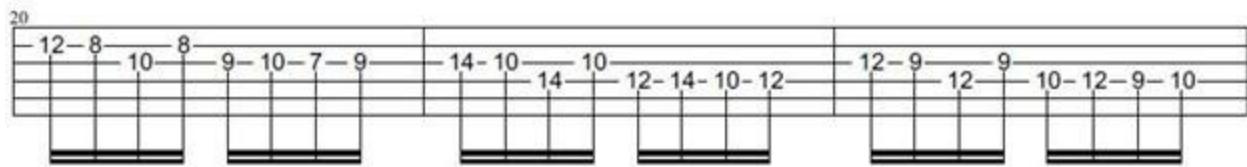
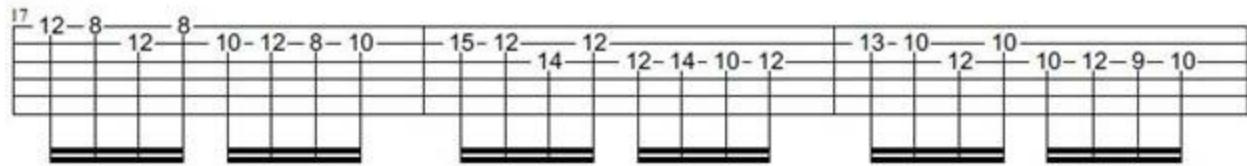
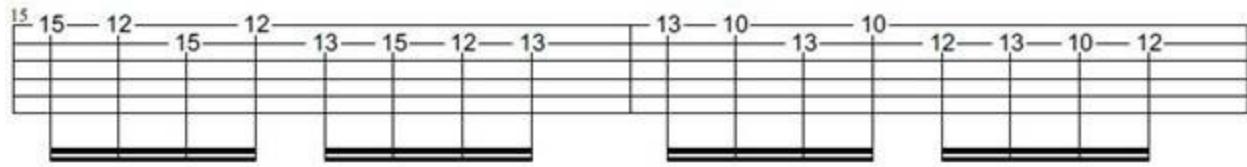
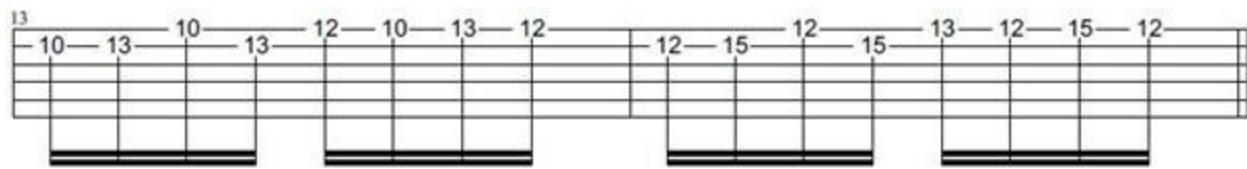
### Exercise #9

This exercise starts off with an interesting (and very useful) **1-3-4-3** phrase, followed by an ascending stepwise scale pattern. Definitely isolate that front half and sequence it up and down the neck through the scale.

### Hanon #9

The diagram shows four staves of fingerings for the first 10 frets of a guitar neck. The staves are labeled 1, 4, 7, and 10 from top to bottom. Each staff shows a sequence of notes with corresponding fingerings (1, 2, 3, 4) indicated by vertical lines below the staff. The notes are grouped by vertical lines, representing a 16th-note pattern. The fingerings are as follows:

- Staff 1: 3-7-3-7-5-3-7-5-5-8-5-8-7-5-9-7-7-10-7-10-9-7-10-9
- Staff 4: 8-12-9-12-10-9-12-10-5-9-5-9-7-5-9-7-7-10-7-10-9-7-10-9
- Staff 7: 9-12-9-12-10-9-12-10-10-14-10-14-12-10-14-12-7-10-8-10-10-8-12-10
- Staff 10: 9-12-10-12-12-10-13-12-10-14-12-14-13-12-15-13-8-12-8-12-10-10-8-12-10



### Hanon #9 (full)

1   □ v □ v □ v □ v □ v   □ v □ v □ v □ v □ v   □ v □ v □ v □ v □ v

T **2**

A **4**

0-3 0-3 2-0-3-2 1-5 2-5 3-2-5-3 3-7 3-7 5-3-7-5

4

0-3 0-3 2-0-3-2 2-5 2-5 3-2-5-3 3-7 3-7 5-3-7-5

7

5-8 5-8 7-5-9-7 7-10 7-10 9-7-10-9 8-12 9-12 10-9-12-10

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5-9 5-9 7-5-9-7 7-10 7-10 9-7-10-9 9-12 9-12 10-9-12-10

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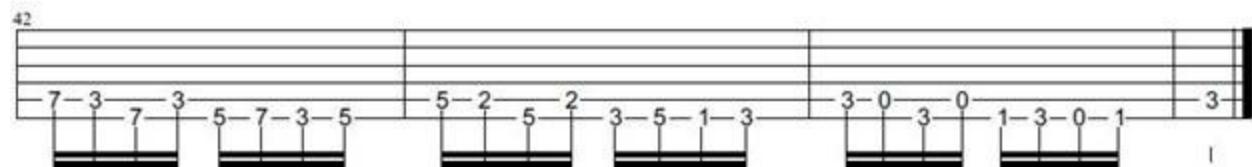
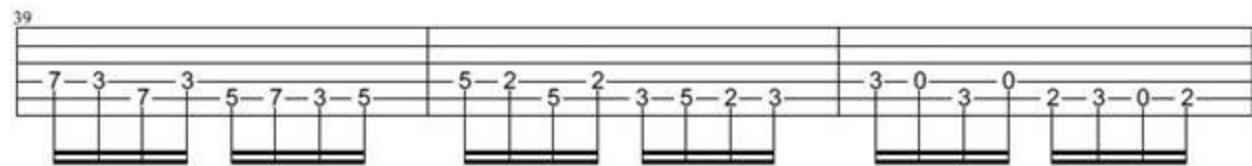
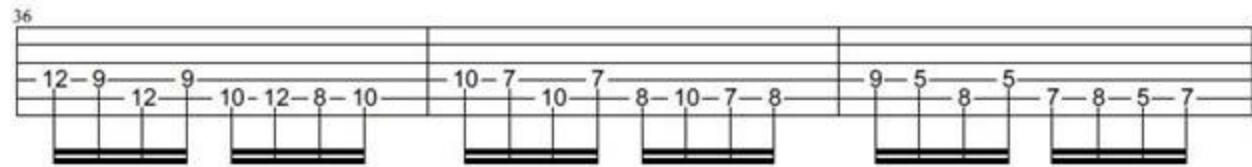
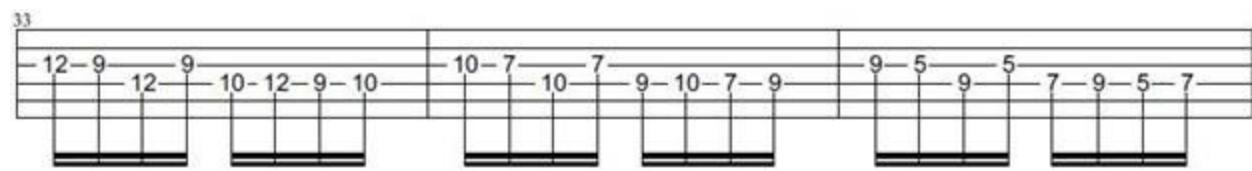
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### Exercise #10

Again, you can probably see the sharp difference between the first half and second half of this shape. The first half features a nice **1-6-5-4** melodic sequence that sounds pretty cool on its own. Stick with strict down-up alternate picking throughout, and notice how the cross-string pattern changes from “outside” on the ascending shapes to “inside” for the descending shapes.

### Hanon #10

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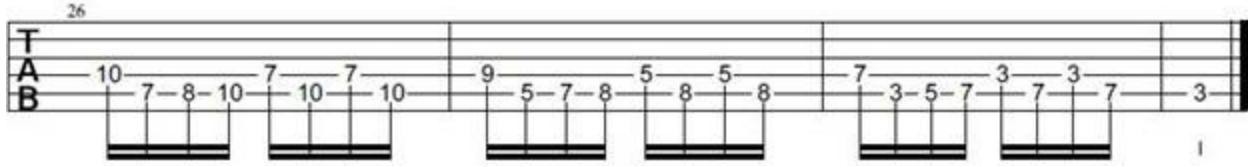
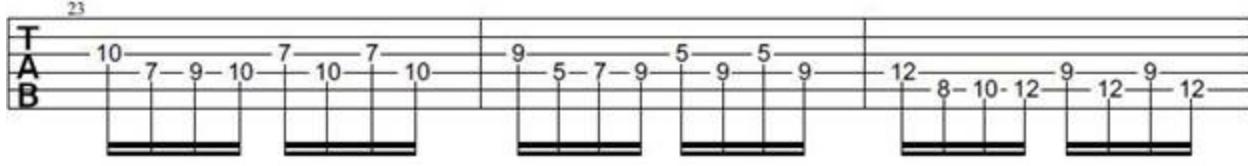
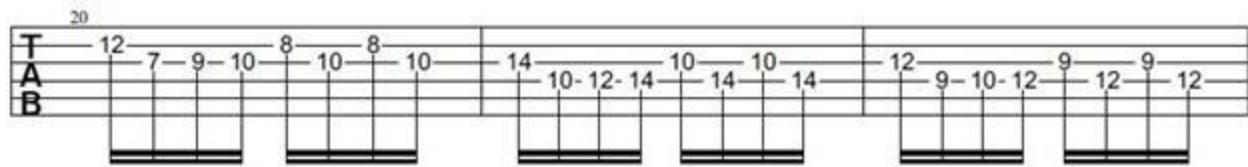
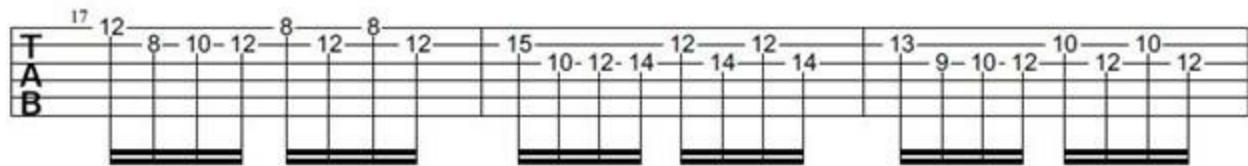
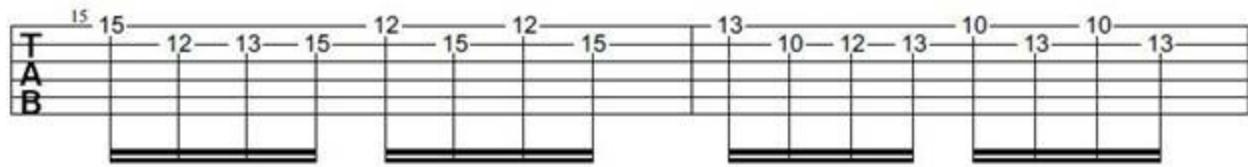
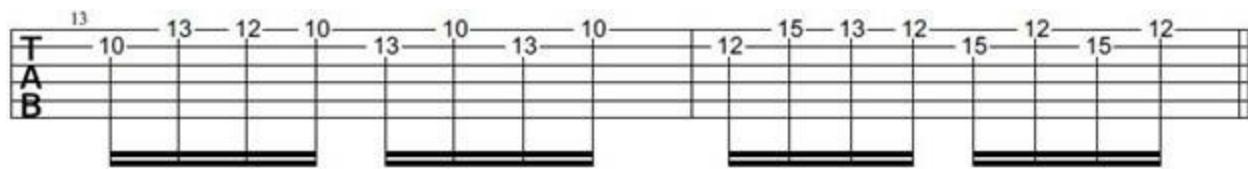
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1000



### Hanon #10 (full)

1

2 4

0 3 2 0 3 0 3 0 1 5 3 2 5 2 5 2 3 7 5 3 7 3 7 3

4

5 8 7 5 8 5 8 5 2 5 3 2 5 2 5 2 3 7 5 3 7 3 7 3

7

5 9 7 5 8 5 8 5 7 10 9 7 10 7 10 7 8 12 10 9 12 9 12 9

10

5 9 7 5 9 5 9 5 7 10 9 7 10 7 10 7 9 12 10 9 12 9 12 9

13

10 14 12 10 14 10 10 7 12 10 8 10 8 10 9 13 12 10 12 10 12 10

16

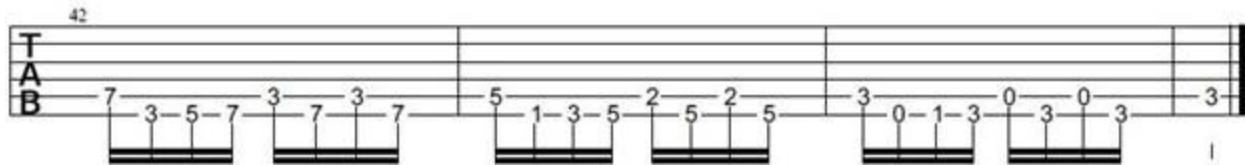
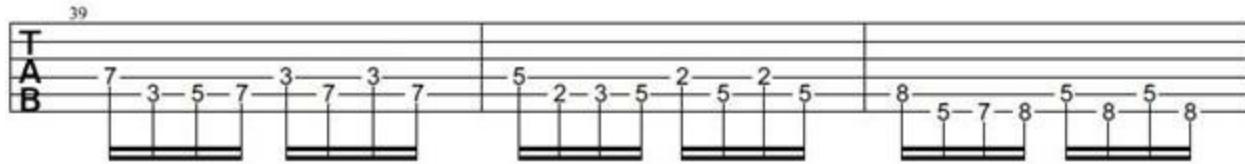
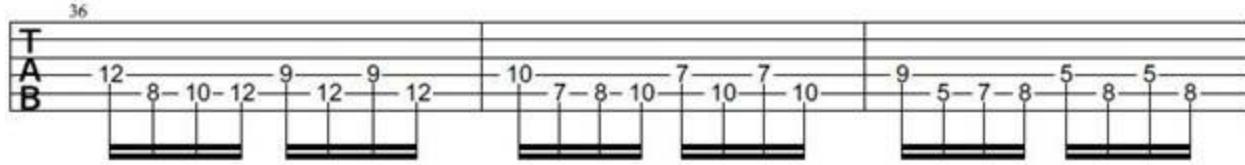
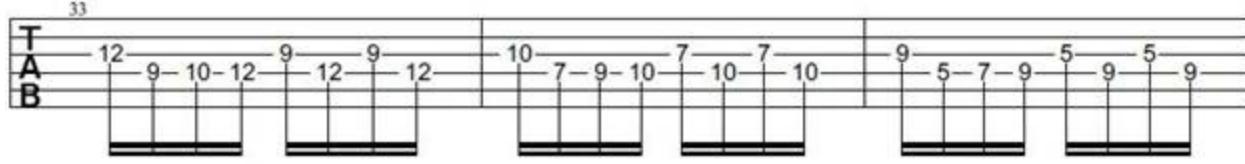
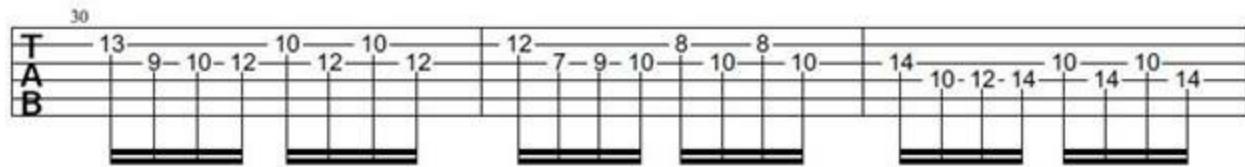
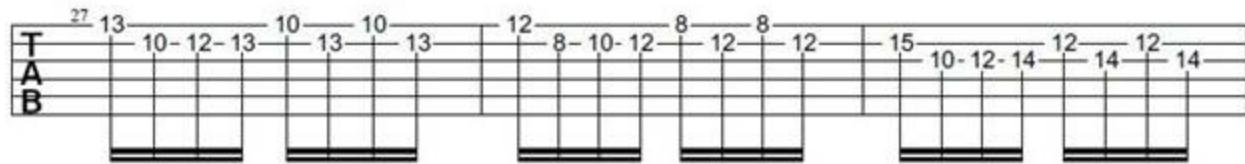
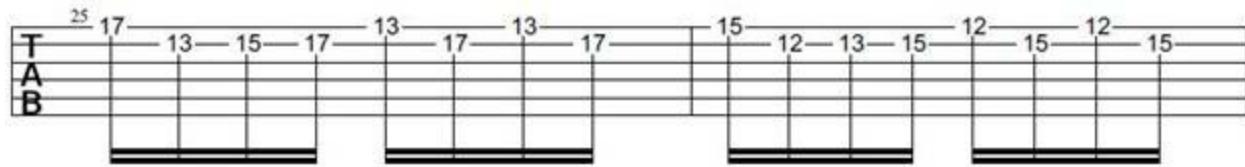
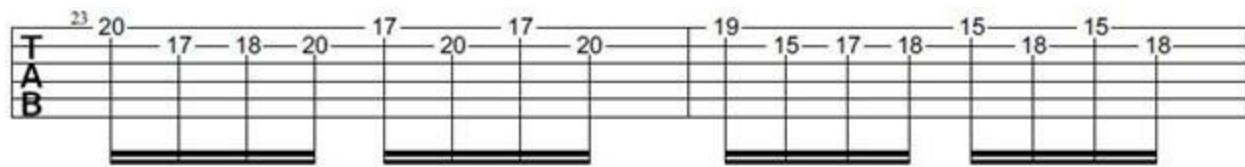
10 15 13 12 14 12 12 8 12 10 8 12 8 12 8 10 13 12 10 13 10 13 10

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12 15 13 12 15 12 15 12 13 17 15 13 13 17 13 17 13

21

15 19 17 15 18 15 18 15 17 20 19 17 20 17 20 17

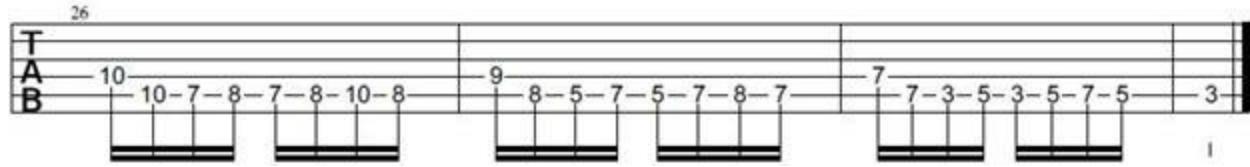
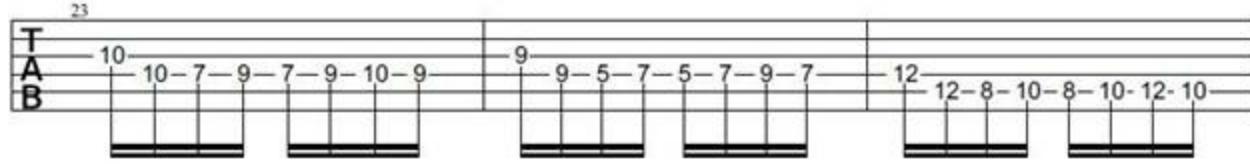
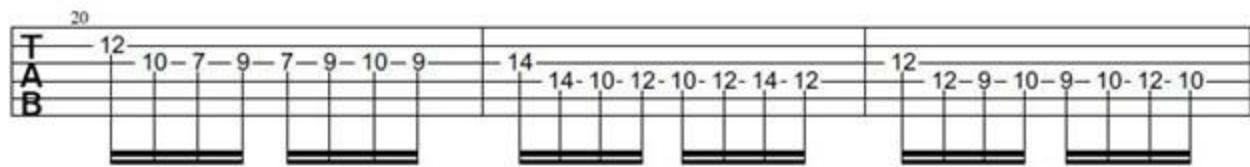
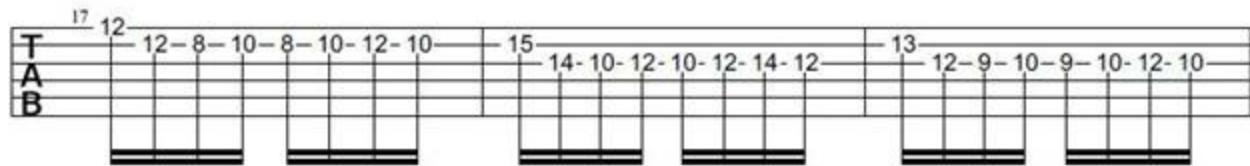
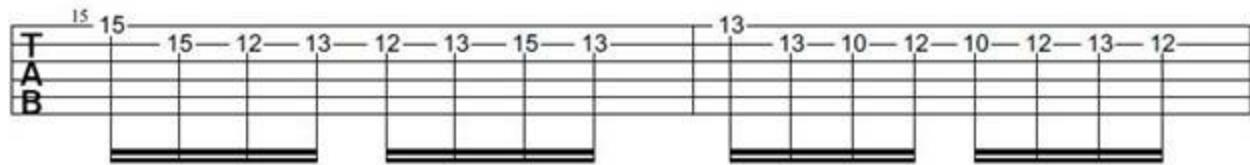


### Exercise #11

This one is deceptively simple, as the barring of the pinky finger for the 3<sup>rd</sup> and 4<sup>th</sup> notes might make it tricky to set up for the second half. Isolate that second half and run it up and back through the whole scale.

### Hanon #11

The diagram shows four staves of a musical exercise for the right hand, labeled T (thumb), A (index), and B (middle). The staves are arranged vertically, with the first staff at the top and the fourth staff at the bottom. The first staff (bar 1) starts with a 2 over the A string. Fingerings are indicated above the strings: 3-7, 7-5, 7-5, 3-5; 5-8, 9-7-9, 7-5-7; 7-10, 10-9-10, 9-7-9. The second staff (bar 4) starts with a 1 over the A string. Fingerings are indicated above the strings: 8-12, 12-10-12-10-9-10; 5-9, 9-7-9, 7-5-7; 7-10, 10-9-10-9-7-9. The third staff (bar 7) starts with a 1 over the A string. Fingerings are indicated above the strings: 9-12, 12-10-12-10-9-10; 10-14, 14-12-14-12-10-12; 7-10, 12-10-12-10-8-10. The fourth staff (bar 10) starts with a 1 over the A string. Fingerings are indicated above the strings: 9-12, 13-12-13-12-10-12; 10-14, 15-13-15-13-12-13; 8-12, 12-10-12-10-8-10.



## Exercise #12

This is the first exercise that doesn't start on the root note. The 3-string shapes on the descent should present some interesting melodic opportunities.

### Hanon #12

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4

7

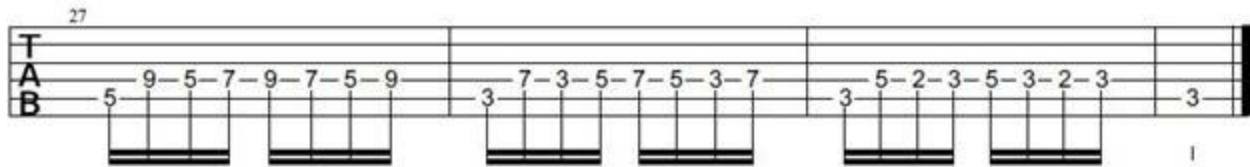
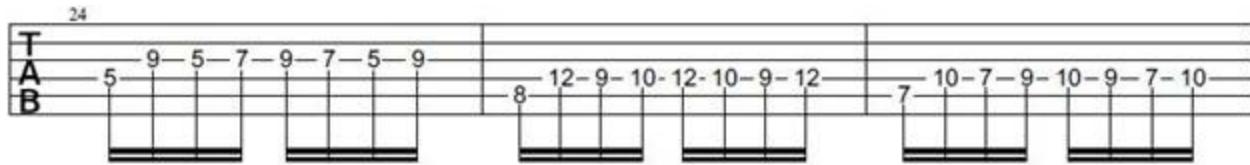
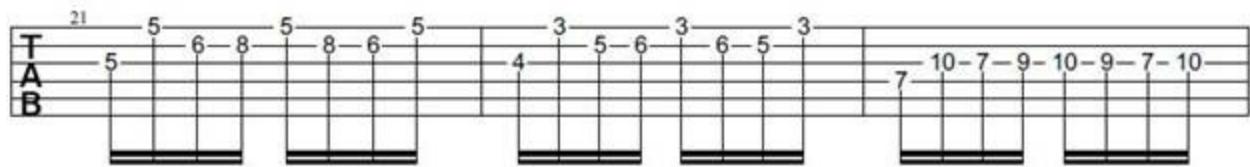
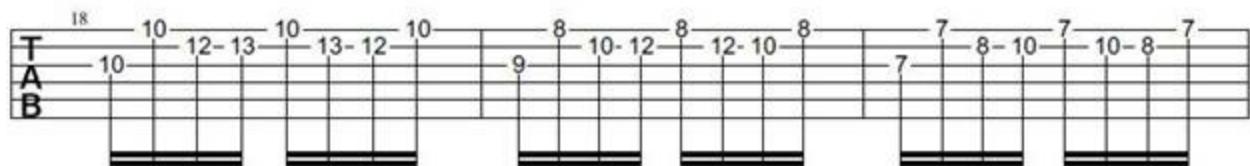
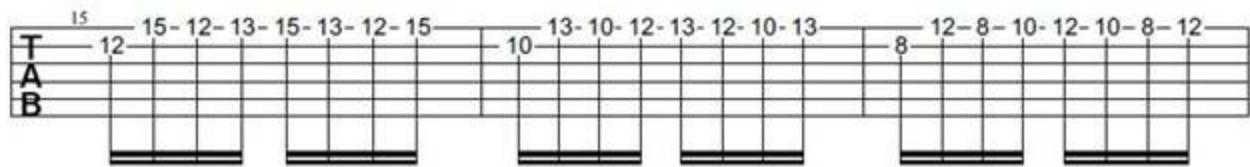
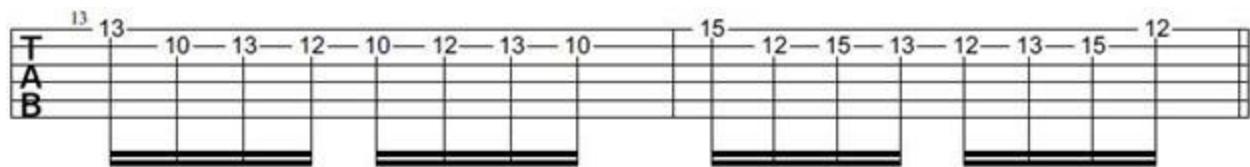
10

T A B

T A B

T A B

T A B

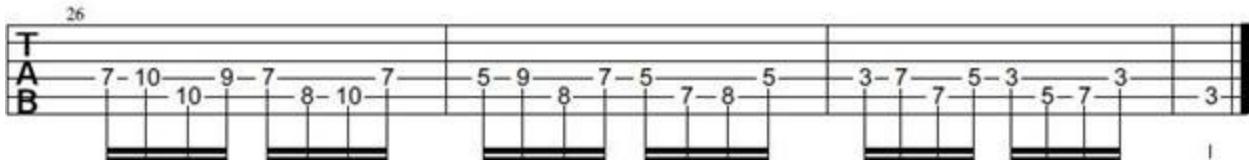
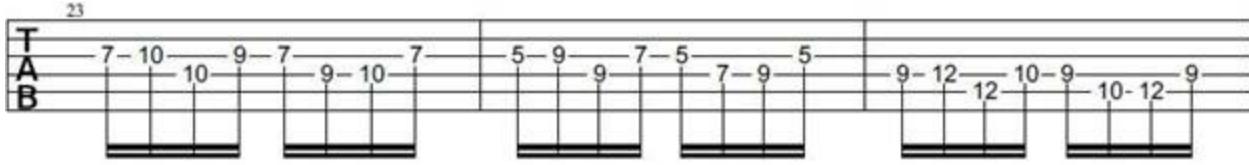
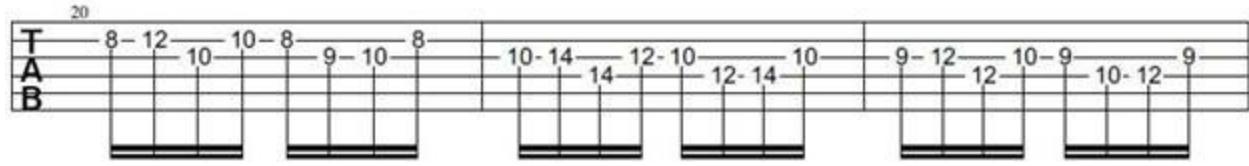
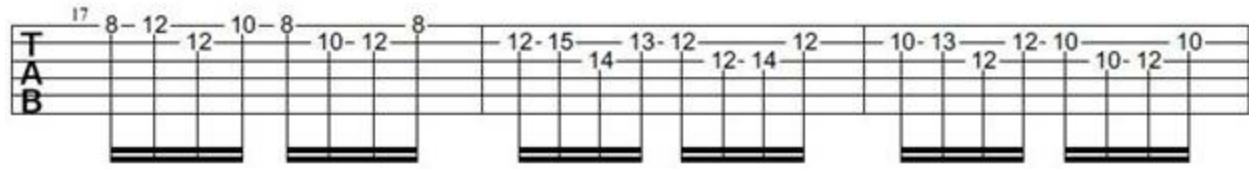
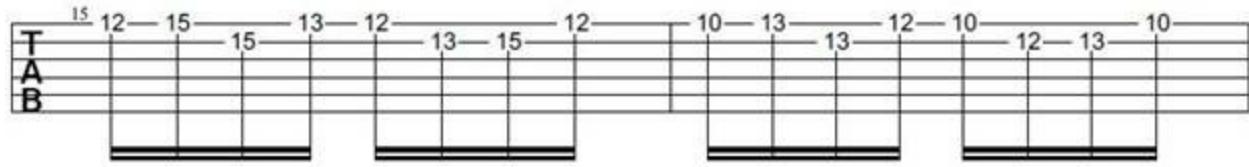
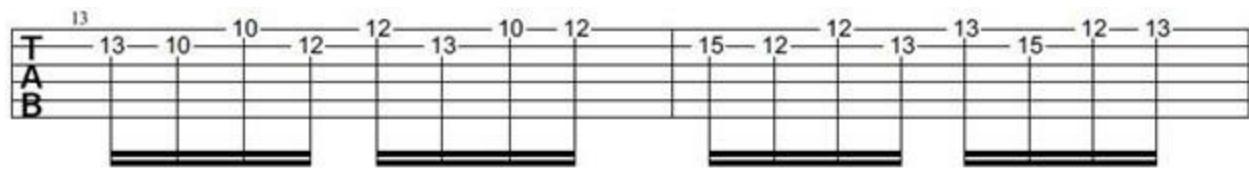


### Exercise #13

This exercise starts on the 3<sup>rd</sup> scale degree, followed by not one but *two* consecutive fourth intervals, so in the first measure, you'll have to bar the index finger across the two strings, immediately followed by the middle finger. Take it slow, and work the patterns up to speed.

### Hanon #13

The image shows four staves of a guitar tablature for Hanon #13. Each staff is labeled with a measure number (1, 4, 7, 10) and a string set (T, A, B). The tablature uses vertical lines to represent frets and horizontal lines to represent strings. Fingerings are indicated by numbers above the strings. The first staff (measure 1) shows a pattern starting on the 3rd string (T) at fret 3, followed by 5, 3, 5, 8, 5, 7, 8, 5, 7, 10, 7, 8, 9, 10, 7, 9. The second staff (measure 4) shows a pattern starting on the 3rd string (T) at fret 9, followed by 10, 7, 9, 10, 5, 7, 9, 5, 7, 10, 7, 9, 10, 7, 9. The third staff (measure 7) shows a pattern starting on the 3rd string (T) at fret 12, followed by 9, 10, 12, 9, 10, 14, 10, 12, 12, 14, 10, 12, 10, 7, 8, 9, 10, 10, 12, 8, 10. The fourth staff (measure 10) shows a pattern starting on the 3rd string (T) at fret 12, followed by 9, 10, 12, 8, 10, 12, 14, 10, 12, 12, 13, 13, 10, 12, 13, 12, 8, 10, 10, 7, 8, 10.

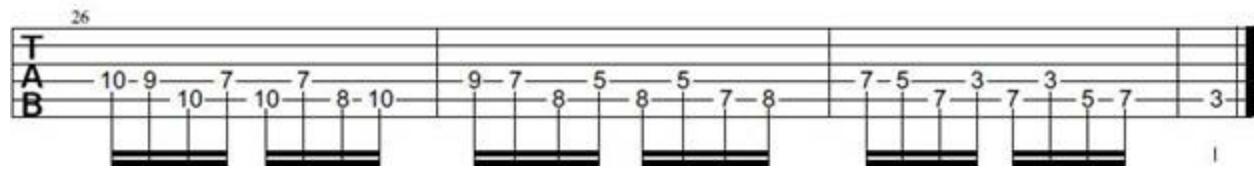
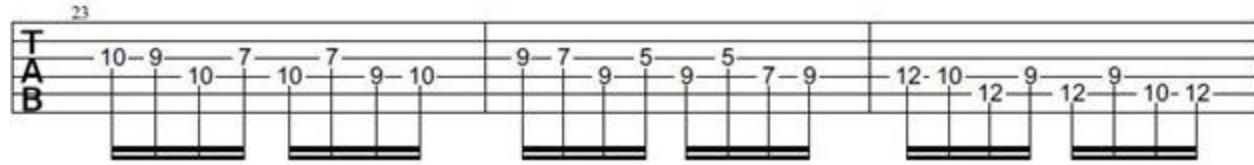
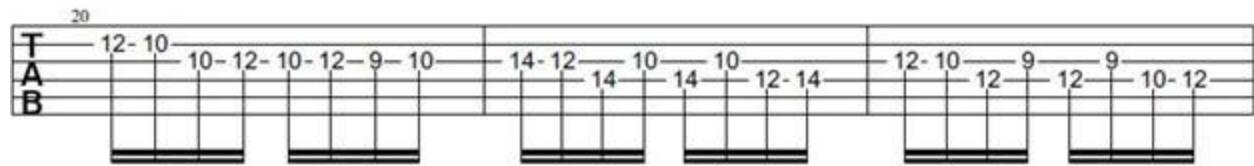
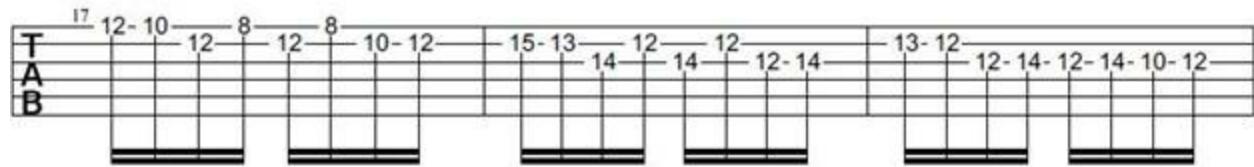
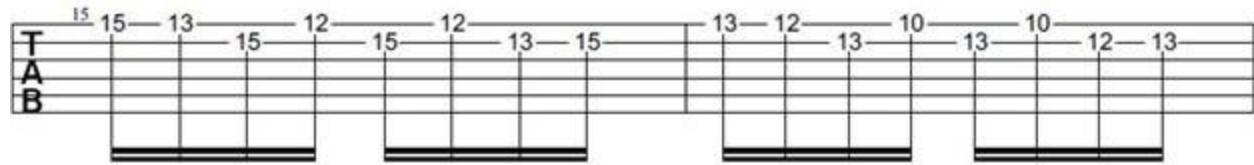
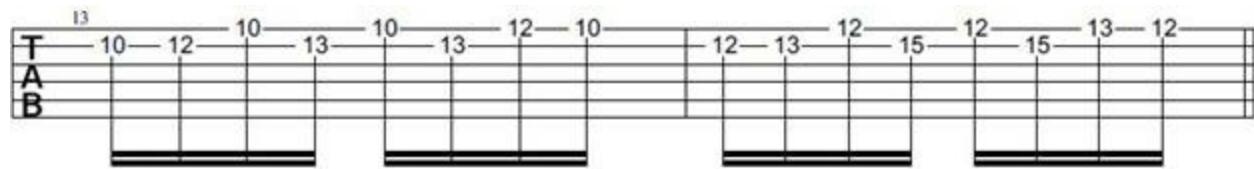


### Exercise #14

The string-crossing parts are in the middle of the phrase for this one, so the timing may initially be somewhat disruptive. As always, take it slow and don't let the last two notes get you turned around.

### Hanon #14

The sheet music for Hanon #14 consists of four staves, each representing a different string (Treble, A, and B) and showing fingerings for specific notes. The staves are arranged vertically, with the Treble staff at the top, followed by the A staff, then the B staff, and finally another B staff at the bottom. Each staff has a measure number (1, 4, 7, 10) at the top left. The notes are connected by horizontal lines, and each note is labeled with a number indicating the finger to be used (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14). The music is divided into measures by vertical bar lines. The first staff (Treble) has measures 1-3. The second staff (A) has measures 4-6. The third staff (B) has measures 7-9. The fourth staff (B) has measures 10-12.



### Exercise #15

This is straight ascending/descending third intervals all the way through, so if you're used to running scales in intervals, the only real challenge here will be learning the specific shapes in the tab. This exercise is one the simplest and best ones to run through all the variations we worked on with Exercise #1.

### Hanon #15

1

2

3-7-5 3-7 5-8-7 5-8 7-5-9 7-10-8 7-10 9-7-10

4

5-9-7 5-9 7-5-9 7-10-9 7-10 9-7-10

7

9-12-10 9-12 10-9-12 10-14-12 10-14 12-10-14 7-10-9 8-10 10-8-12

10

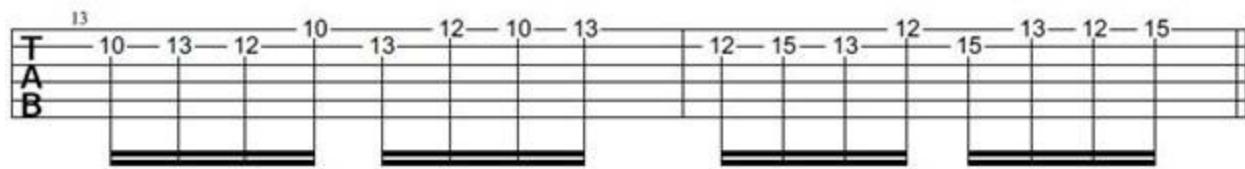
9-12-10 10-12 12-10-13 10-14-12 12-14 13-12-15 8-12-10 8-12 10-8-12

13

T 10-13-12-10-13-12-10-13-12-15-13-12-15-13-12-15

A

B

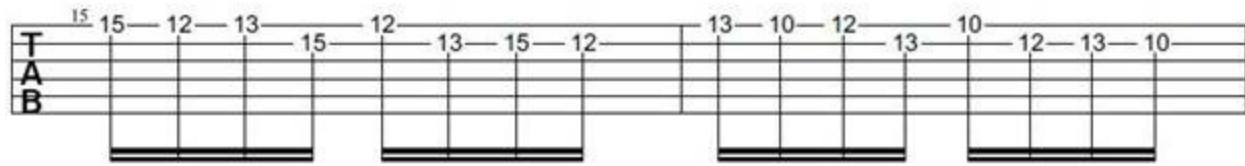


15

T 15-12-13-15-12-13-15-12-13-10-12-13-10

A

B

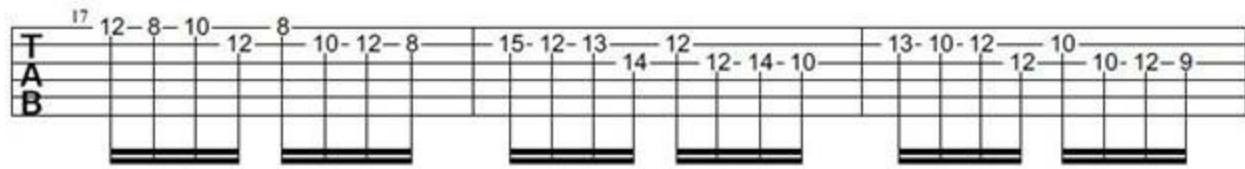


17

T 12-8-10-12-8-10-12-8-15-12-13-14-12-12-14-10-13-10-12-12-10-10-12-9

A

B

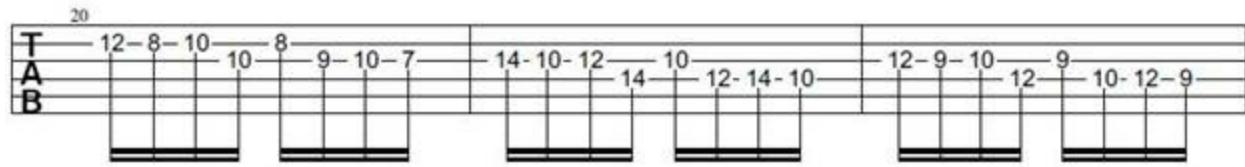


20

T 12-8-10-10-8-9-10-7-14-10-12-14-10-12-9-10-12-9-12-10-10-12-9

A

B

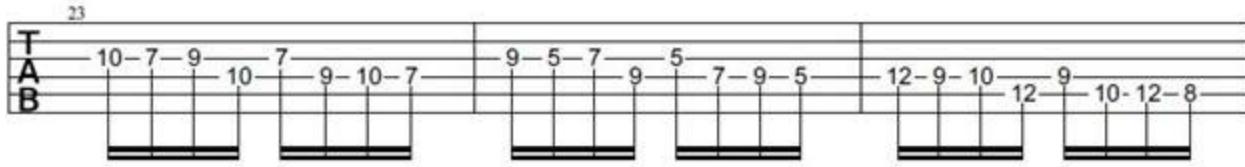


23

T 10-7-9-10-7-9-10-7-9-5-7-9-5-7-9-5-12-9-10-12-9-10-12-8

A

B

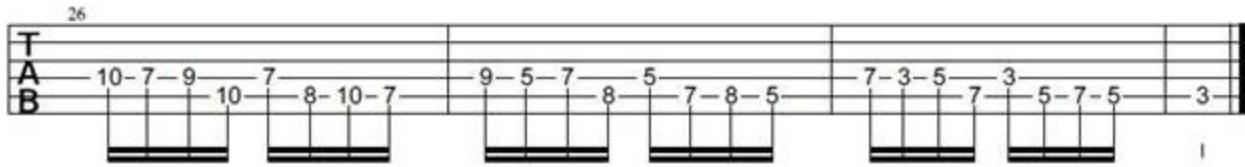


26

T 10-7-9-10-7-8-10-7-9-5-7-8-5-7-8-5-7-3-5-7-3-5-7-5-3-3

A

B



## Exercise #16

This exercise is a bit tricky to play, because of the opposing directions between the first and second halves, and that pesky fourth interval connecting the halves. This is another one of those exercises where it's extremely useful to sequence the halves separately at first, then put them together for the entire exercise.

### Hanon #16

The sheet music for Hanon #16 consists of four staves, each representing a different section of the exercise. The staves are labeled with numbers 1, 4, 7, and 10, corresponding to the measure numbers in the fingerings. Each staff shows fingerings for the treble (T), A, and B strings. The fingerings are indicated by numbers above the strings, with a vertical line between the first and second digits representing a fourth interval. The staves are separated by vertical bar lines, and the fingerings are grouped into measures by vertical lines.

1

T 2  
A 4  
B 3-7-5-7 7-5-3-5 5-8-7-8 9-7-5-7 7-10-8-10 10-9-7-9

4

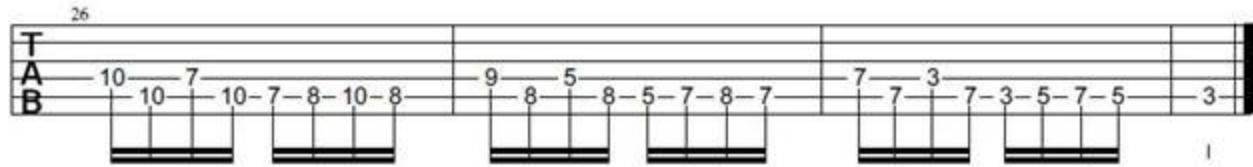
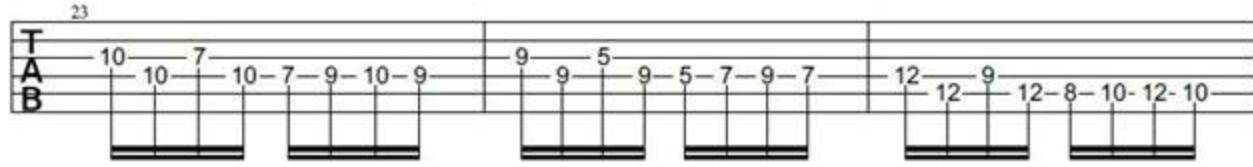
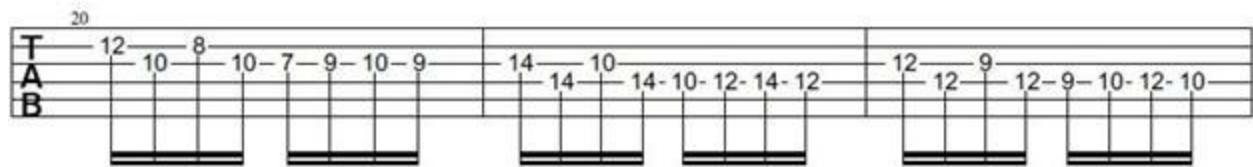
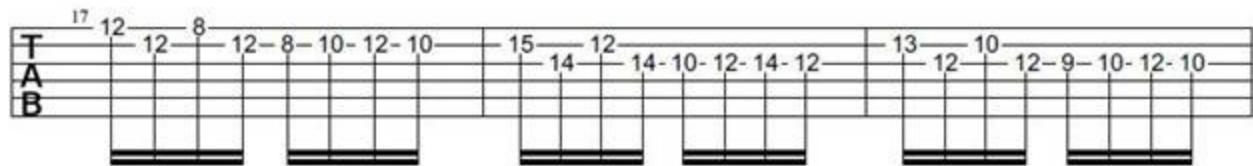
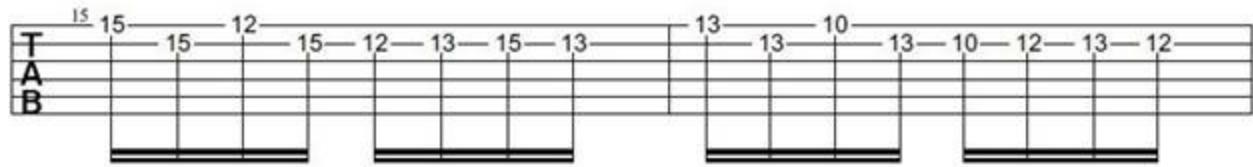
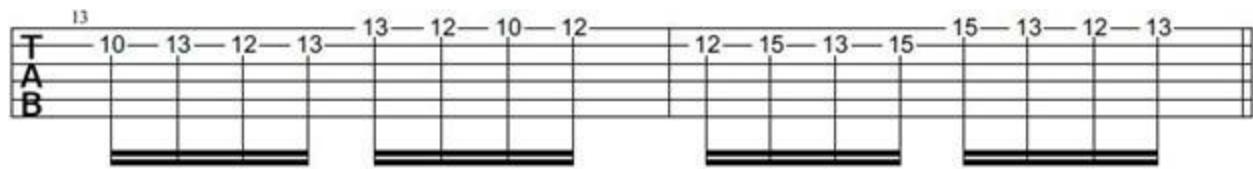
T  
A 8-12-10-12 12-10-9-10 5-9-7-9 9-7-5-7 7-10-9-10 10-9-7-9  
B

7

T  
A 9-12-10-12 12-10-9-10 10-14-12-14 14-12-10-12 7-10-9-10 12-10-8-10  
B

10

T  
A 9-12-10-12 13-12-10-12 10-14-12-14 15-13-12-13 8-12-10-12 12-10-8-10  
B



### Exercise #17

This exercise starts off with the inverted triad we saw in the first few exercises. As you start working on tab variations for this exercise, I would strongly recommend trying the opening triad across three strings, which will require more shifting, but all in the same direction, and sets you up for the next phrase.

### Hanon #17

The tablature consists of four staves, each representing a string (T, A, B, T) from top to bottom. The first staff (T) starts with a 2 over the first note. The second staff (A) starts with a 4 over the first note. The third staff (B) starts with a 3 over the first note. The fourth staff (T) starts with a 1 over the first note. Fingerings are indicated above the notes: 3-7, 7-5, 4, 7-5-7, 5-8, 9-7, 5, 9-7-9, 7-10, 10-9, 7, 10-9-10 for the first staff; 8-12, 12-10, 9, 12-10-12, 5-9, 9-7, 6, 9-7-9, 7-10, 10-9, 8, 10-9-10 for the second staff; 9-12, 12-10, 10, 12-10-12, 10-14, 14-12, 12, 14-12-14, 7-10, 10-9, 8-7, 10, 7 for the third staff; and 9-12, 12, 10-8, 12, 8, 10-14, 10, 13, 12-10, 13, 10, 12, 12-15, 13-12, 15, 12 for the fourth staff. Bar numbers 1, 4, 7, and 10 are positioned above the staves.

13 13 13 15 13 17 13 16 15 15 18 17 15 18 15

T A B

15 15 15-12-13-10-12-13-10 13 13-10-12-8-10-12-8 12 12-8-10 10 8-10 10

T A B

18 10 14-10-12-9-10-12-9 8 12-9-10-7-9-10-7 7 10-7-9-5-7-9-5

T A B

21 14 14-10-12-9-10-12-9 12 12-9-10-7-9-10-7 10 10-7-9-5-7-9-5

T A B

24 9 9-5-7-3-5-7-3 12 12-8-10-7-8-10-7 10 10-7-8-5-7-8-5 9 8-5-7-3-5-7-5 3

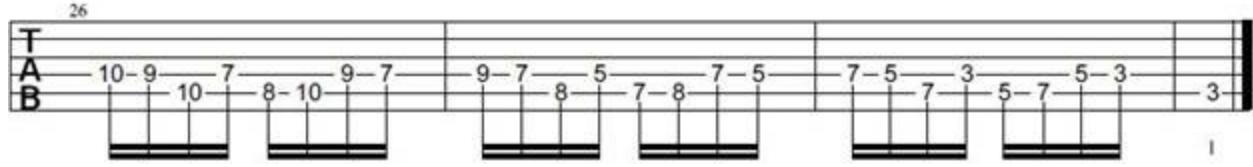
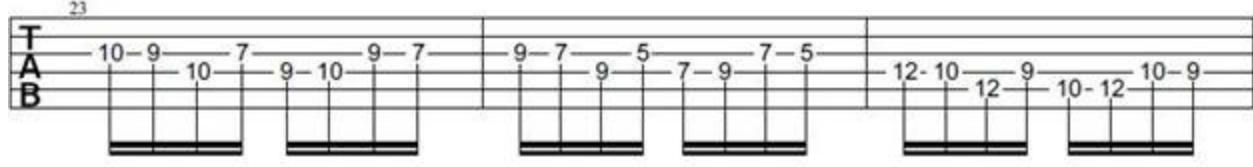
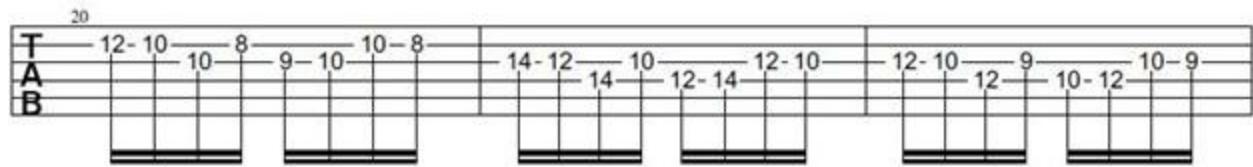
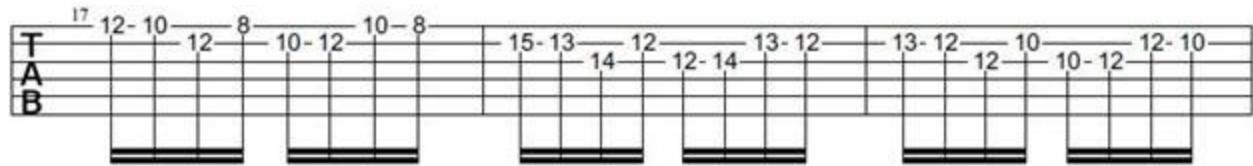
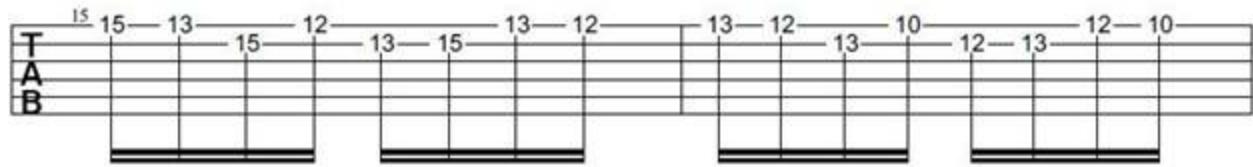
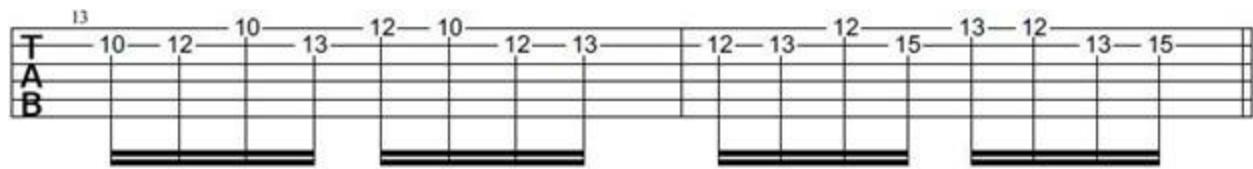
T A B

### Exercise #18

Kind of a finger-twister here, just take it slow until the shapes are familiar.

### Hanon #18

The sheet music for Hanon #18 consists of four staves, each representing a different section of the exercise. The staves are numbered 1, 4, 7, and 10. Each staff shows a sequence of fingerings (e.g., 3-5, 5-3, 5-7, 7-5, 7-8, 7-10, 9-7, 8-10) and corresponding fingerings on the piano keys. The staves are arranged vertically, with the first staff at the top and the fourth staff at the bottom. The piano keys are represented by vertical lines, and the fingerings are indicated by numbers above the keys. The staves are numbered 1, 4, 7, and 10.



### Exercise #19

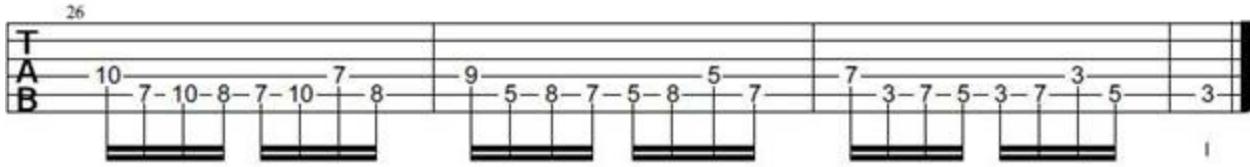
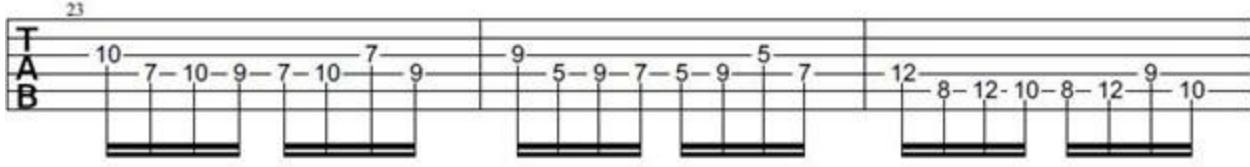
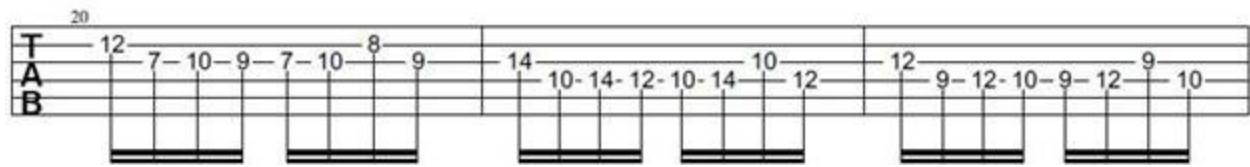
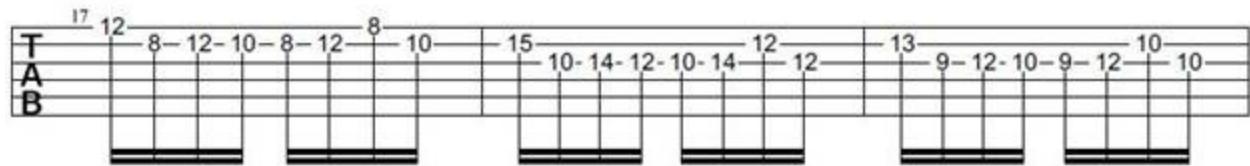
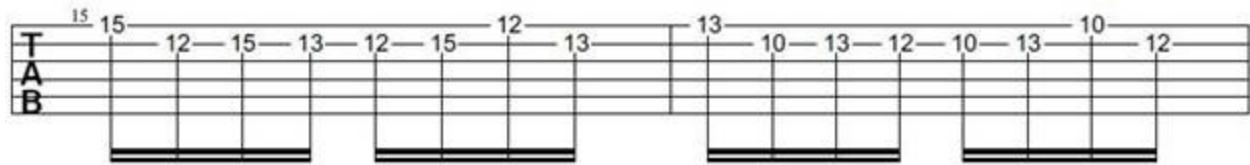
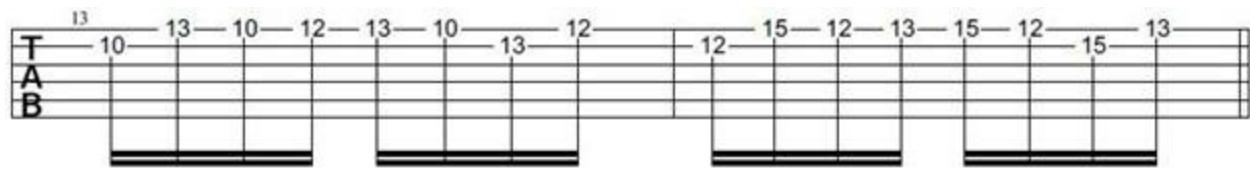
It might feel more natural at first to end this phrase with a second interval (for example, on the first bar, ending on the F note instead of the G note), but if you listen carefully, the third interval formed by those last two notes make a nice lead into the next phrase of the exercise sequence.

(Or, you can always devise your own exercise where it does end with a second interval!)

### Hanon #19

The image shows four staves of fingerings for a guitar exercise, labeled 1, 4, 7, and 10 from top to bottom. Each staff has three strings (T, A, B) and a finger number above each note. The fingerings are as follows:

- Staff 1:** T (2), A (4), B (3). Fingerings: 7-3-5-7-3-5, 5-9-5-7-9-5-8-7, 7-10-7-9-10-7-10-9.
- Staff 4:** T (2), A (4), B (8). Fingerings: 12-9-10-12-9-10, 5-9-5-7-9-5-9-7, 7-10-7-9-10-7-10-9.
- Staff 7:** T (2), A (9), B (12). Fingerings: 12-9-10-12-9-10, 10-14-10-12-14-10-14-12, 7-8-10-7-8-10-10.
- Staff 10:** T (2), A (9), B (12). Fingerings: 8-10-12-8-10-8-12-10, 10-12-13-10-12-10-13-10, 8-12-8-10-12-8-12-10.



## Exercise #20

The final exercise of the first 20 starts on the 3<sup>rd</sup> scale degree (E note), and ascends two full octaves, so you will need a 24-fret guitar to reach the final high E note in the phrase. This is also the only exercise that spans a full octave within each phrase (spelled intervallically: **R-3-6-R'-6-5-6-4**). This is a really cool exercise to work on triads, string skipping, and sweep picking.

## Hanon #20

The image displays four staves of a guitar tablature for Hanon #20, arranged vertically. Each staff represents a different position on the fretboard, indicated by a number above the staff (1, 4, 7, 10). The staffs show the following fingerings and patterns:

- Staff 1:** Frets 7, 10, 9, 10, 9, 10, 7. Frets 8, 12, 12, 10, 12, 9. Frets 10, 14, 14, 12, 14, 10.
- Staff 4:** Frets 12, 15, 15, 14, 15, 12. Frets 9, 12, 12, 12, 10, 12, 9. Frets 10, 14, 14, 13, 14, 12, 14, 10.
- Staff 7:** Frets 12, 15, 12, 14, 12. Frets 9, 12, 8, 12, 8, 10. Frets 10, 13, 10, 13, 10, 12.
- Staff 10:** Frets 12, 15, 12, 15, 12, 13. Frets 14, 17, 13, 17, 13, 15. Frets 16, 19, 15, 19, 15, 17.

The tabs use standard guitar notation with three vertical lines for each string (T, A, B) and horizontal lines for frets. Fingerings are indicated by numbers above the tabs, and string skipping is shown by numbers connected by a diagonal line.

13

T 17-20-17 20 17  
A 17-21  
B

16 24-20 20-17-20-18-20-17 22-19  
T 22-19-22-21-22-19  
A 21-17-21-19-21-17  
B

19 19-15 17-13 15-12  
T 19-16-19-17-19-16 17-14-17-16-17-14 16-12-16-14-16-12  
A  
B

22 13-10 12-8 10-7  
T 14-10-14-12-14-10 12-9-12-10-12-9 10-7-10-9-10-7  
A  
B

25 8-5 12 10 10  
T 9-5-9-7-9-5 12-9-12-10-12-9 10-10 10-7-10-9-10-7  
A  
B

28 8 9 10 9 10 8 5  
T 9-5-9-7-9-5 10-7-7-8-7-10-7-8 9-10-10-7-10-8-10-8 5  
A  
B

## Conclusion

Thanks for checking out this edition of Purple Tiger Guitar's *Master the Classics!* Series. The Hanon exercises are a bit of a departure from the approach used in the other MTC books, but hopefully they challenge your technical ability and inspire you musically. If you've enjoyed working these exercises, please check out the other editions in the series.

As always, questions and comments are welcome, and we encourage you to drop by our website at [www.purpletigeruitar.com](http://www.purpletigeruitar.com) and share your thoughts.

Since the Hanon exercises, while melodic in nature, are technical and not compositional as such, it is important to use them to isolate and review basic playing mechanics, such as picking, fretting, and synchronization of both hands. There is certainly room to innovate and even improvise within the framework provided, and more importantly, there are many opportunities throughout to borrow phrases and melodies to use. Another goal of this book is to give you ideas of how to take virtually any exercise or melodic phrase, and change it around with just a few simple moves.

So while these exercises should be at least initially learned as written, to get the basis for the music, it's important that they don't sound inert, repetitive, mechanical. Even purely technical exercises can be made to sound musical, especially with all the expressive capabilities of the guitar. Once the shapes and sequences of the exercises are comfortable and familiar, put your own stamp on them by using the uniquely "vocal" capabilities of the guitar -- slides, legato, palm muting, whatever you can think of. And of course, be sure to devise your own exercises, using other scales and rhythmic figures.

Good luck, play hard, and have fun!

Check out [this page](#) for a free PDF version of this book, as well as a ZIP file containing sound files for the exercises. Please email [purpletigeruitar@gmail.com](mailto:purpletigeruitar@gmail.com) if there are any issues with the page or the files.

## Master Chart of Intervallic Spellings

	Ascending Sequence	Descending Sequence
#1	1-3-4-5-6-5-4-3 (C-E-F-G-A-G-F-E)	5-3-2-1-7-1-2-3 (G-E-D-C-B-C-D-E)
#2	1-3-6-5-4-5-4-3 (C-E-A-G-F-G-F-E)	5-2-7-1-2-1-2-3 (G-D-B-C-D-C-D-E)
#3	1-3-6-5-4-3-4-5 (C-E-A-G-F-E-F-G)	5-2-7-1-2-3-2-1 (G-D-B-C-D-E-D-C)
#4	1-2-1-3-6-5-4-3 (C-D-C-E-A-G-F-E)	5-4-5-2-7-1-2-3 (G-F-G-D-B-C-D-E)
#5	1-6-5-6-4-5-3-4 (C-A-G-A-F-G-E-F)	1-2-1-3-2-4-3-5 (C-D-C-E-D-F-E-G)
#6	1-6-5-6-4-6-3-6 (C-A-G-A-F-A-E-A)	5-7-1-7-2-7-3-7 (G-B-C-B-D-B-E-B)
#7	1-3-2-4-3-5-4-3 (C-E-D-F-E-G-F-E)	5-3-4-2-3-1-2-3 (G-E-F-D-E-C-D-E)
#8	1-3-5-6-4-5-3-4 (C-E-G-A-F-G-E-F)	5-3-1-7-2-1-3-2 (G-E-C-B-D-C-E-D)
#9	1-3-4-3-5-4-6-5 (C-E-F-E-G-F-A-G)	5-3-2-3-1-2-7-1 (G-E-D-E-C-D-B-C)
#10	1-6-5-4-3-4-3-4 (C-A-G-F-E-F-E-F)	5-7-1-2-3-2-3-2 (G-B-C-D-E-D-E-D)
#11	1-3-6-5-6-5-4-5 (C-E-A-G-A-G-F-G)	5-2-7-1-7-1-2-1 (G-D-B-C-B-C-D-C)
#12	6-1-3-2-1-2-3-1 (A-C-E-D-C-D-E-C)	7-5-3-4-5-4-3-5 (B-G-E-F-G-F-E-G)
#13	3-1-4-2-5-3-4-5 (E-C-F-D-G-E-F-G)	3-5-2-4-3-1-2-3 (E-G-D-F-E-C-D-E)
#14	1-2-4-3-4-3-5-4 (C-D-F-E-F-E-G-F)	5-4-2-3-2-3-1-2 (G-F-D-E-D-E-C-D)
#15	1-3-2-4-3-5-4-6 (C-E-D-F-E-G-F-A)	5-3-4-2-3-1-2-7 (G-E-F-D-E-C-D-B)
#16	1-3-2-3-6-5-4-5 (C-E-D-E-A-G-F-G)	5-2-3-2-7-1-2-1 (G-D-E-D-B-C-D-C)
#17	1-3-6-5-7-6-5-6 (C-E-A-G-B-A-G-A)	5-2-7-3-6-7-1-6 (G-D-B-E-A-B-C-A)
#18	1-2-4-3-5-4-2-3 (C-D-F-E-G-F-D-E)	5-4-2-3-1-2-4-3 (G-F-D-E-C-D-F-E)
#19	1-6-4-5-6-4-3-5 (C-A-F-G-A-F-E-G)	5-7-2-1-7-2-3-1 (G-B-D-C-B-D-E-C)
#20	3-5-1-3'-1-7-1-6 (E-G-C-E'-C-B-C-A)	3'-1-5-3-5-4-5-3 (E'-C-G-E-G-F-G-E)

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